



TENNOR

XXIX A-12

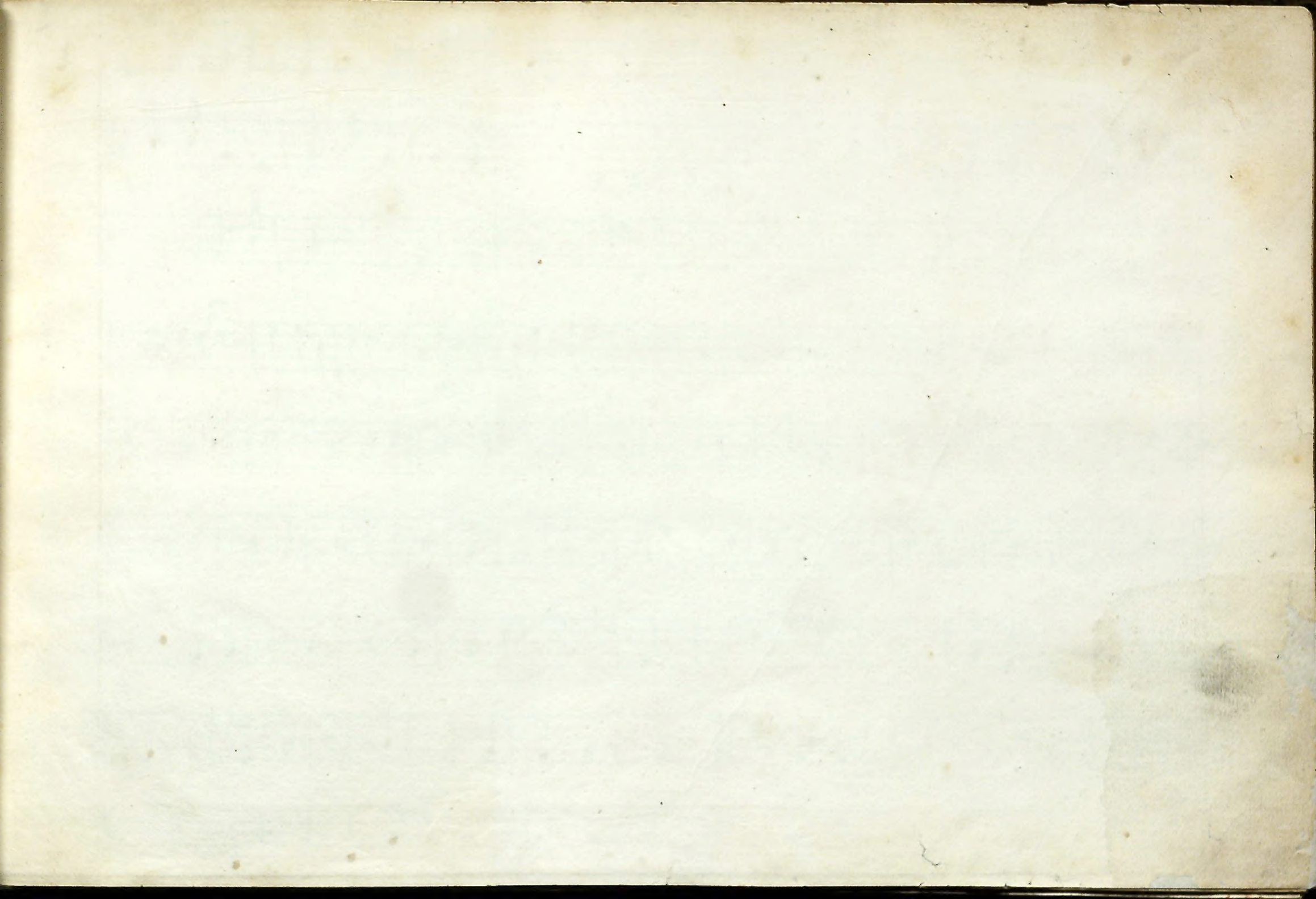
This set lacks East Virgin part
Catalogue entries are under
names of individual composers.

XXIX A 12

986

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Chacon (MS) " " " " "	4
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Tenor (no composer's name mentioned)	12
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~~986~~



H370/16
19970202701

1 Overture

A handwritten musical score on aged paper, consisting of ten staves. The title 'Overture' is written in a large, stylized cursive font at the top left, preceded by a large number '1'. The music is written in a single system across the staves. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and bar lines. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents. The score concludes with a double bar line and a wavy line. In the top right corner, there is a library stamp that reads 'Гос. арх. 7170'.

Гос. арх. 7170

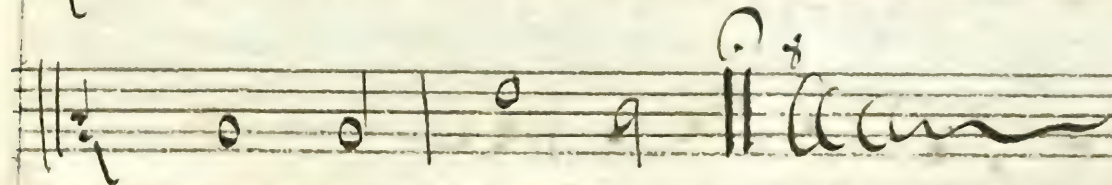
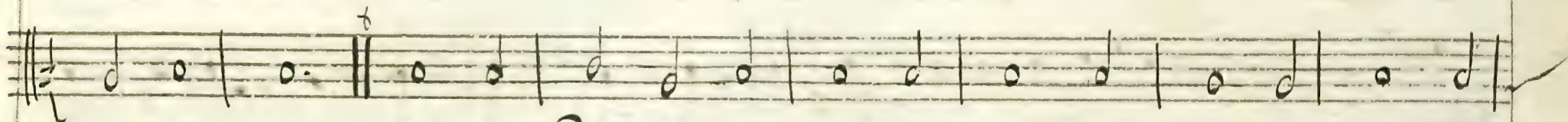
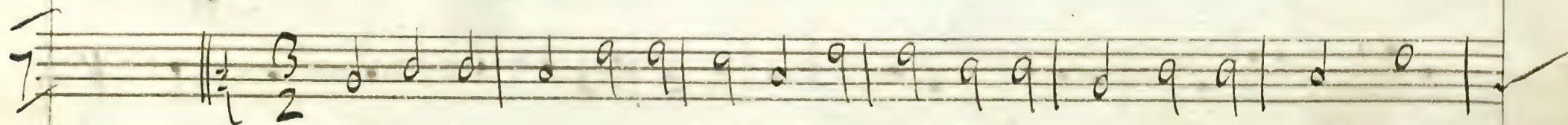
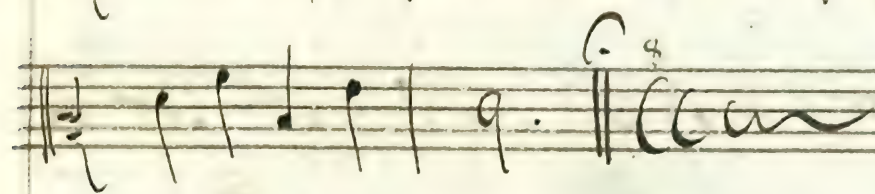
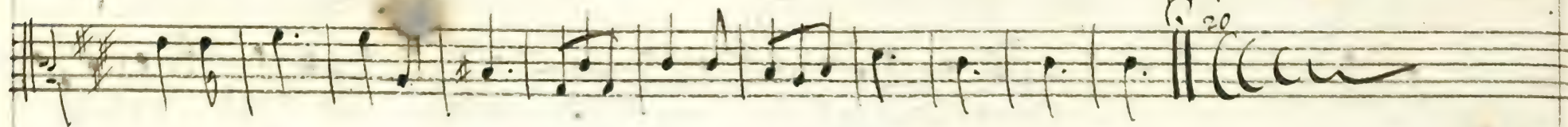
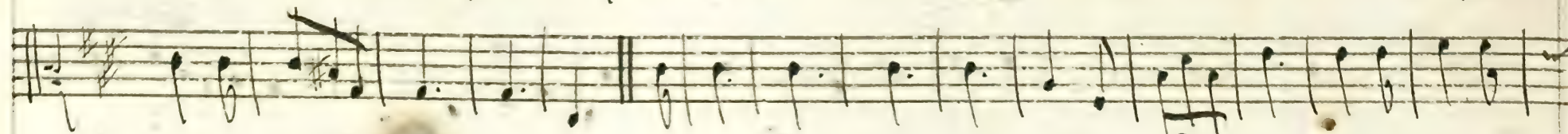
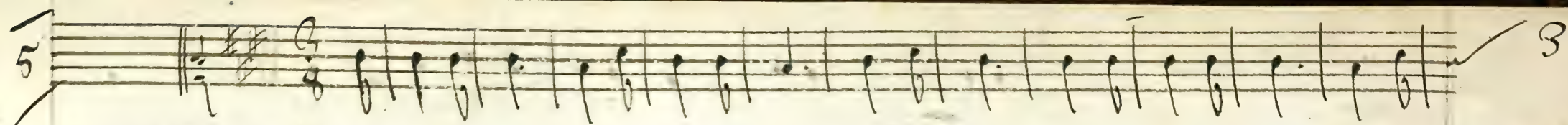
2

Handwritten musical score for three systems, each containing two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The systems are numbered 2, 3, and 4 on the left margin.

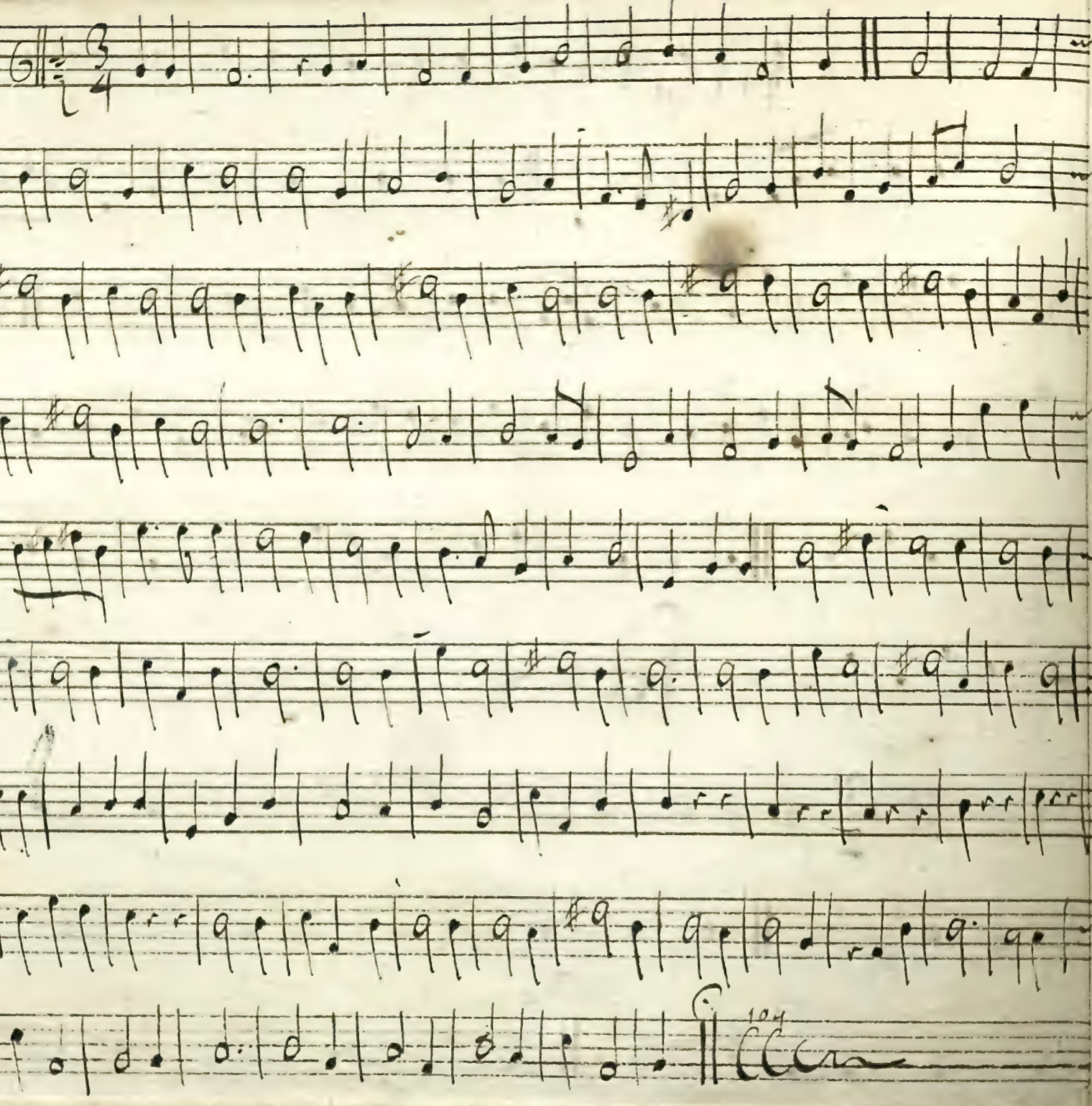
System 2: The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including a half note, followed by a double bar line and a fermata. The second staff continues the melody with eighth and sixteenth notes, ending with a double bar line and a fermata. A measure number "10" is written above the first staff.

System 3: The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including a half note, followed by a double bar line and a fermata. The second staff continues the melody with eighth and sixteenth notes, ending with a double bar line and a fermata. A measure number "10" is written above the first staff.

System 4: The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including a half note, followed by a double bar line and a fermata. The second staff continues the melody with eighth and sixteenth notes, ending with a double bar line and a fermata. A measure number "4" is written above the first staff.



Chacone



M^r D: Purcells Toner

OVERTURE

VI

2 Aire

The first of these is the fact that the
 government has been unable to
 secure the necessary funds to
 carry out its policy of
 maintaining the value of the
 dollar. This has led to a
 general loss of confidence in
 the government and its
 policies. The second is the
 fact that the government has
 been unable to maintain the
 value of the dollar against
 the gold standard. This has
 led to a general loss of
 confidence in the dollar and
 its value. The third is the
 fact that the government has
 been unable to maintain the
 value of the dollar against
 the gold standard. This has
 led to a general loss of
 confidence in the dollar and
 its value.

M^r D: Purcells Tenor C^b

3 *Aire*

4 *Bore*

5 *Slow Aire*

6 *Aire*

7 *Hornpipe*

M^r D: Purcells Toner



CHACONE

Handwritten musical score for a Chaconne, consisting of 11 staves. The notation is in 3/4 time, indicated by the '3' and '4' in the first staff. The music is written in a single system, with various note values, rests, and bar lines. A repeat sign is present at the beginning of the first staff. A tempo or performance instruction, 'Play this four bars twice', is written in cursive across the middle of the score, between the sixth and seventh staves. The score concludes with a double bar line and a wavy line indicating the end of the piece.

M. Gross, Tenor Gb

VERTURE

111

1 2 5

2 Airé

3 Airé

Handwritten text in a cursive script, likely Arabic or Persian, spanning approximately 10 lines. The text is extremely faded and illegible.

4 Round 0

M^r. Croft Tenor G^b

First Part A guine

End with the First Part

5 Round 0 Minuet

First Part A guine

End with the First Part

6 Aire

1 2

7 Hornpipe

8 Round 0 Scotch Tune

End with the First Part

[The text on this page is extremely faint and illegible. It appears to be a list or a series of entries, possibly organized in a table with multiple columns. The text is written in a cursive or handwritten style.]

M^r Fingers Tenor G*

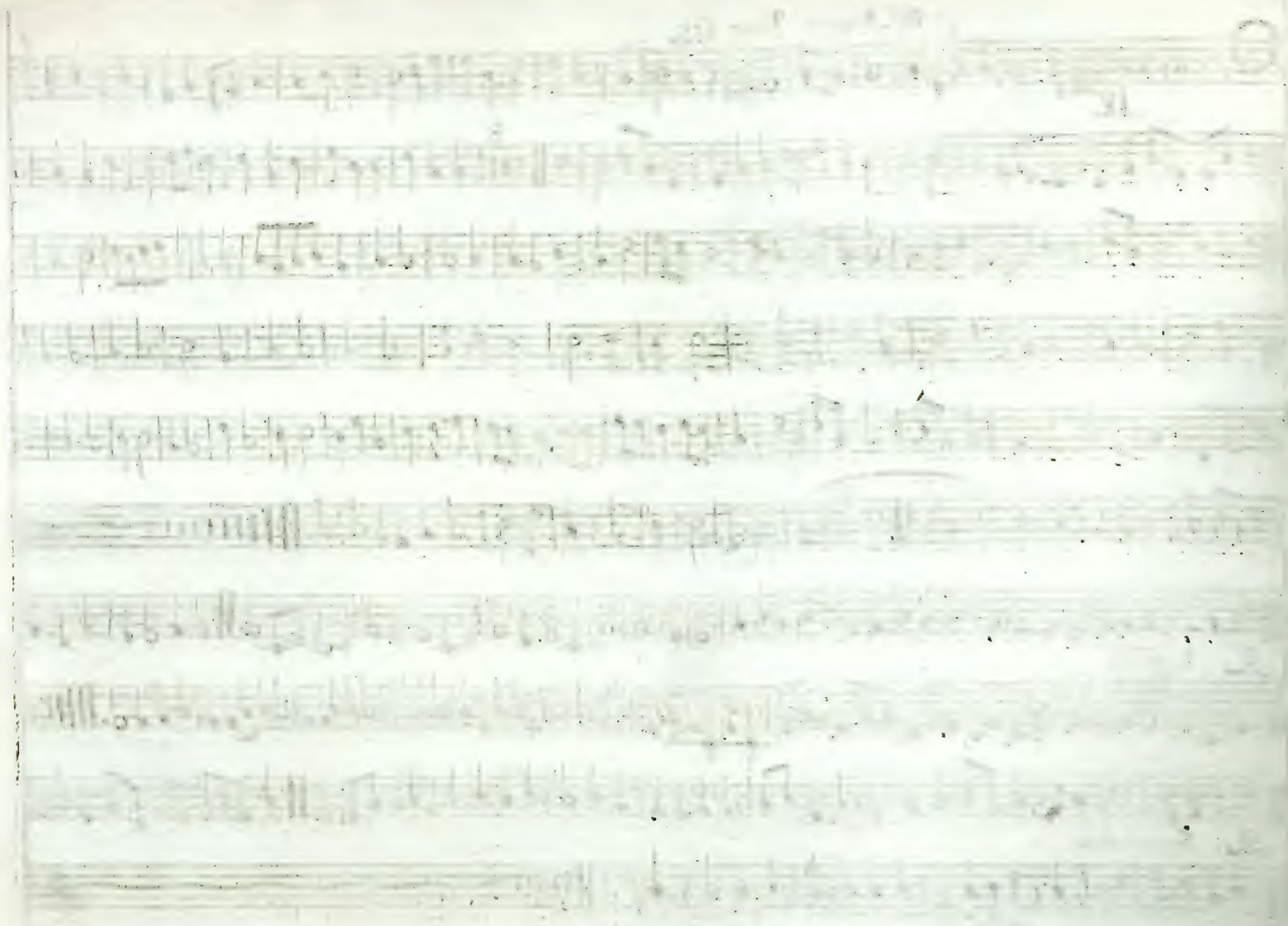
10



VERTURE

IV

7017

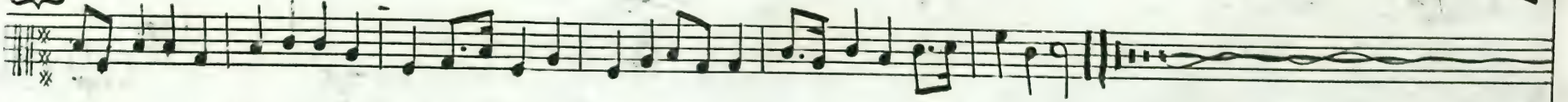
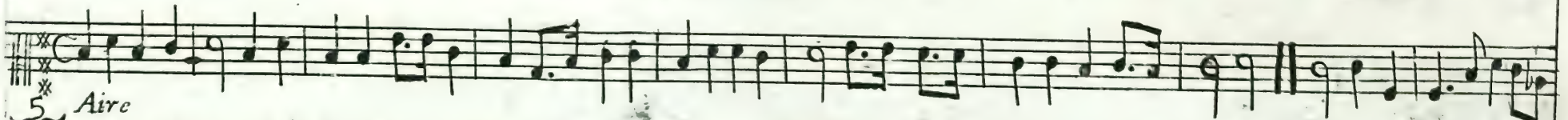


M^r Finger Tencer

4 Hornpip



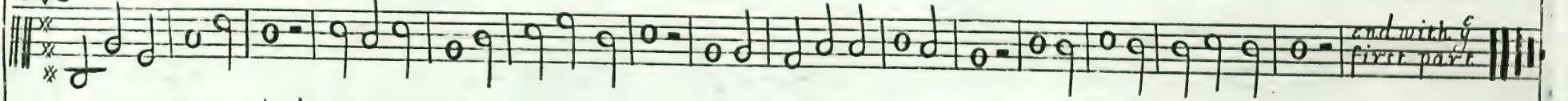
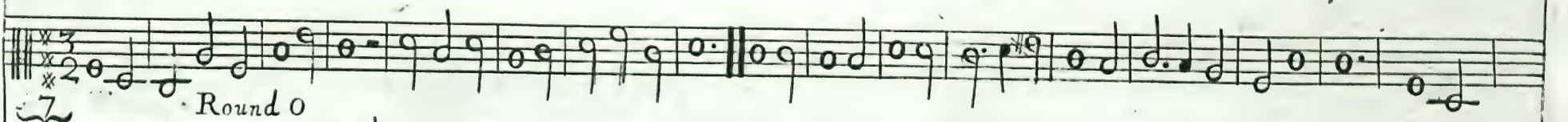
5 Aire



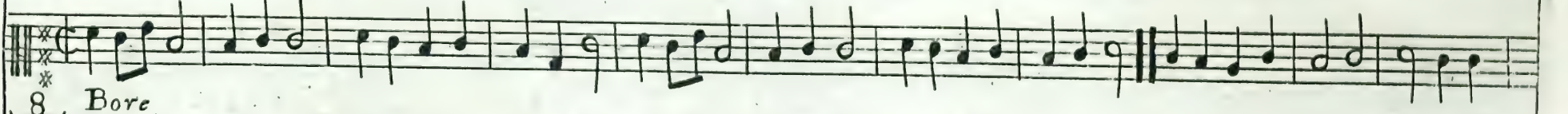
6 Aire



7 Round 0



8 Bore

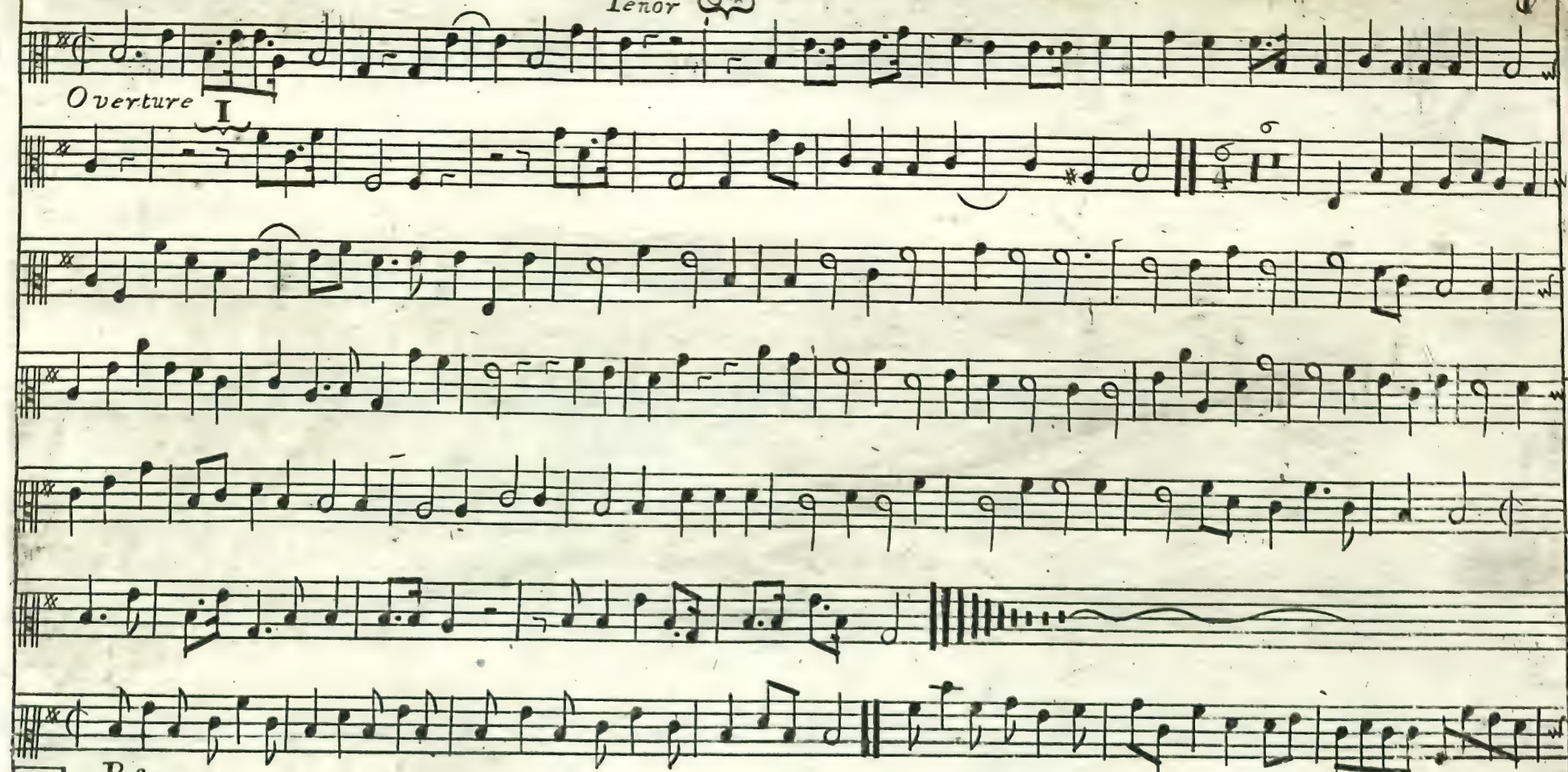


and with 9
first part

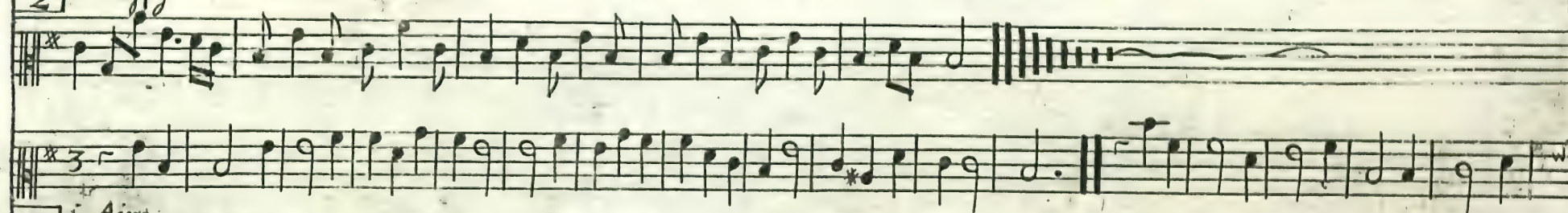
Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in approximately 12 horizontal lines across the page. The script is dense and difficult to decipher due to its cursive nature and the age of the document. The paper appears aged and slightly discolored.

Tenor G*

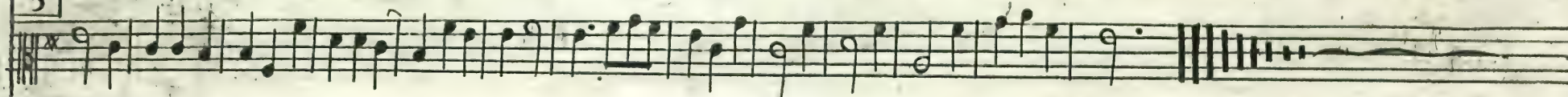
Overture



2. Passy



3. Air



Handwritten musical notation on ten staves, likely a manuscript page. The notation is extremely faded and illegible, appearing as faint horizontal lines and scattered dots across the page.

4

Bore

Tenor G*

2

13

5

Scotch Air

6

Gavot

7

Hornpipe

8

Entry

9

Round O Minuet

end with *f*
1st strain1st strain
a gain

M^r. Fingers Tener in the Fops Fortune

14

6
12081

OVERTURE

III

2 *1gg*

3 *Slow Air*

4 *Corrant*

5 Round O

M. Fingers Tener

Two staves of musical notation for the first piece, 'Round O'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and a repeat sign.

Two staves of musical notation for the second part of 'Round O'. The first staff continues the melody from the previous section. The second staff concludes the piece with a final cadence and a repeat sign.

Two staves of musical notation for the third part of 'Round O'. The first staff continues the melody. The second staff concludes the piece with a final cadence and a repeat sign.

Two staves of musical notation for the fourth part of 'Round O'. The first staff continues the melody. The second staff concludes the piece with a final cadence and a repeat sign.

Two staves of musical notation for the fifth part of 'Round O'. The first staff continues the melody. The second staff concludes the piece with a final cadence and a repeat sign.

Two staves of musical notation for the sixth part of 'Round O'. The first staff continues the melody. The second staff concludes the piece with a final cadence and a repeat sign.

Two staves of musical notation for the seventh part of 'Round O'. The first staff continues the melody. The second staff concludes the piece with a final cadence and a repeat sign.

Two staves of musical notation for the eighth part of 'Round O'. The first staff continues the melody. The second staff concludes the piece with a final cadence and a repeat sign.

Two staves of musical notation for the ninth part of 'Round O'. The first staff continues the melody. The second staff concludes the piece with a final cadence and a repeat sign.

6 Prelude

7 Minuet

8 Slow Aire

9 Ligg

M^r. Cof's Toner in the Comedy call'd the Funerall

4 10
7
1085

OVERTURE

II

8

2 Scotch Aire

The musical score is written on ten staves. The first nine staves are part of the Overture, which begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is composed of several melodic lines, some with ornaments. The tenth staff is the beginning of the Scotch Air, which is in a 2/4 time signature. The manuscript is written in a clear, elegant hand, typical of 18th-century musical notation.

1845
[Faint, illegible text in Chinese characters, likely bleed-through from the reverse side of the page.]

M^r. Crofts Tener in the Comedy call'd the Funeral

3 Slow Aire

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains measures 1 through 12, featuring a mix of eighth and sixteenth notes. The middle and bottom staves are in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

4 Tigg

The second system consists of two staves in bass clef with a key signature of one flat. It contains measures 13 through 16, which are characterized by a rhythmic pattern of eighth notes. The system ends with a double bar line and a repeat sign.

5 Slow Aire

The third system consists of two staves in bass clef with a key signature of one flat. It contains measures 17 through 24, featuring a slower tempo with a mix of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

6 Aire

The fourth system consists of two staves in bass clef with a key signature of one flat. It contains measures 25 through 32, featuring a rhythmic pattern of eighth notes. The system ends with a double bar line and a repeat sign.

7 Aire

The fifth system consists of two staves in bass clef with a key signature of one flat. It contains measures 33 through 40, featuring a rhythmic pattern of eighth notes. The system ends with a double bar line and a repeat sign.

M^r. Crofts Tenor in the Comedy call'd the Funeral

18

CHACCONNE

Slow

79

8

— 50 —

129

2

Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in approximately 12 horizontal lines across the page. The script is dense and difficult to decipher due to its cursive nature and the age of the document. The paper appears aged and slightly discolored.

M^r Barretts Tener in the Pilgrim

20

3
Corant

4
Aire

5
Gavot

6
Allmand

7
Corant

8
Round O

9
Minuet

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The second staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The third staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The fourth staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The fifth staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The sixth staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The seventh staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The eighth staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The ninth staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The tenth staff has a treble clef, a key signature of two sharps, and a 2/4 time signature.

Handwritten musical notation on a page, featuring multiple staves with notes and clefs. The text is extremely faded and illegible.

OVERTURE

7 1

2

3 1

4 1

5 1

6 1

7 1

8 1

9 1

2 *Aire*

3 *Aire*

4 *Slow Aire*

S:

S:

S:

S:

[The text on this page is extremely faint and illegible. It appears to be a list or a series of entries, possibly in a ledger or account book, with multiple lines of writing across the page.]

M^r John Eccles Tener in the mad Lover

28

This page contains a handwritten musical score for a piece titled "M^r John Eccles Tener in the mad Lover". The score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats). The time signature is 6/8. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and bar lines. There are several dynamic markings, including "Aire" (likely meaning "Ad libitum" or "Airs") and "Ligg" (likely meaning "Ligature"). The score concludes with two "end with the first strain" markings. The page number "28" is written in the top right corner.

5 Aire

6 Ligg

2 7 Aire

8 Aire

2 Aire

end with the first strain

end with the first strain

[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]

Mr Finger's Toner in the Fate of TROY

8

24

10
Cuma
7958

OVERTURE

II

A handwritten musical score on aged paper, featuring ten staves of music. The title 'Mr Finger's Toner in the Fate of TROY' is written at the top. The first staff begins with a large 'O' and the word 'OVERTURE'. The music is written in a single system with various time signatures and key signatures. The score includes several sections marked with numbers and descriptive text: '2' with 'Ligg' (likely 'Ligato'), '3' with 'Aire', and '4' with 'Slow Aire'. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and wear at the edges.

[The text on this page is extremely faint and illegible due to fading or poor reproduction quality. It appears to consist of several paragraphs of handwritten or printed text.]

5 Hornpipe

Mr Finger's Tenor in the Fate of TROY

The first system of music contains two staves. The top staff is for the Hornpipe, written in 3/4 time with a key signature of one flat (B-flat). It begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes. The bottom staff is for the Prelude, also in 3/4 time with a key signature of one flat. It begins with a treble clef and a key signature change from one flat to two flats. The melody consists of eighth and sixteenth notes.

6 Prelude

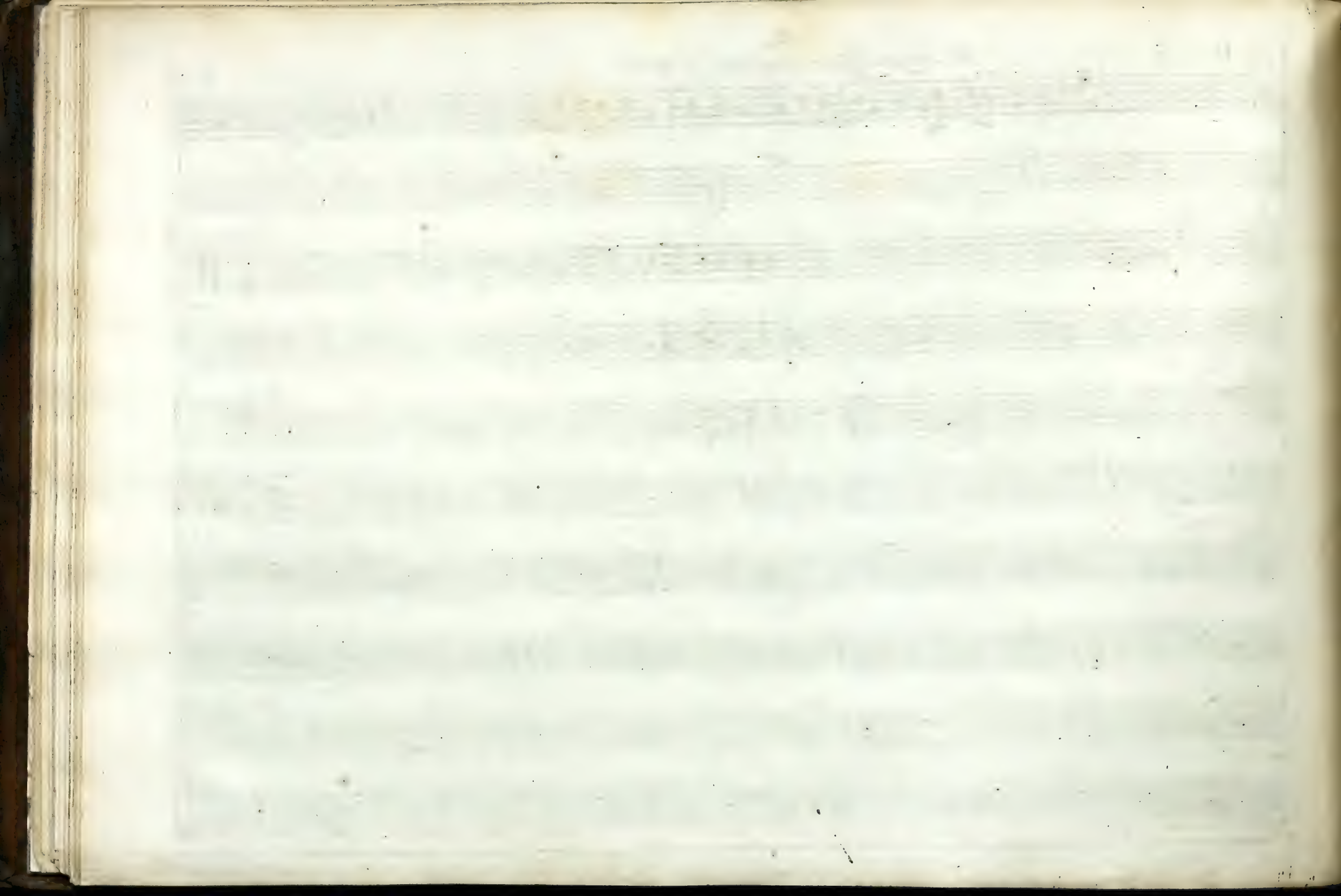
The second system of music contains two staves. The top staff is for the Round 0, written in 3/4 time with a key signature of one flat. It begins with a treble clef and a key signature change from one flat to two flats. The melody consists of eighth and sixteenth notes. The bottom staff is for the Prelude, also in 3/4 time with a key signature of one flat. It begins with a treble clef and a key signature change from one flat to two flats. The melody consists of eighth and sixteenth notes.

7 Round 0

The third system of music contains two staves. The top staff is for the Ground, written in 3/4 time with a key signature of one flat. It begins with a treble clef and a key signature change from one flat to two flats. The melody consists of eighth and sixteenth notes. The bottom staff is for the Prelude, also in 3/4 time with a key signature of one flat. It begins with a treble clef and a key signature change from one flat to two flats. The melody consists of eighth and sixteenth notes.

8 Ground

The fourth system of music contains two staves. The top staff is for the Ground, written in 3/4 time with a key signature of one flat. It begins with a treble clef and a key signature change from one flat to two flats. The melody consists of eighth and sixteenth notes. The bottom staff is for the Prelude, also in 3/4 time with a key signature of one flat. It begins with a treble clef and a key signature change from one flat to two flats. The melody consists of eighth and sixteenth notes.



M^r D. Purcell Tenor in the Inconstant or y^e night, Wth him

OVERTURE
VI

3

Aire
2

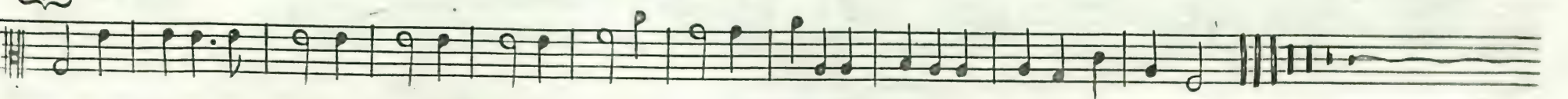
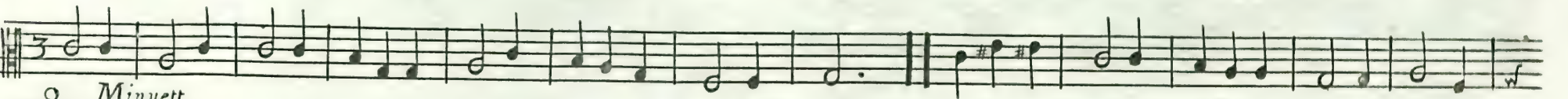
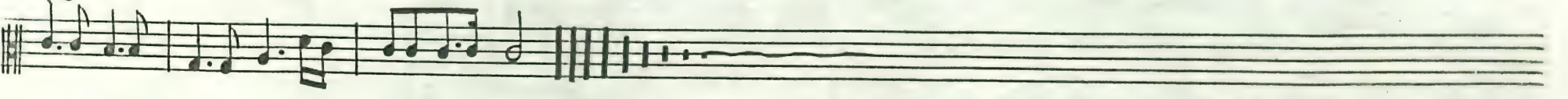
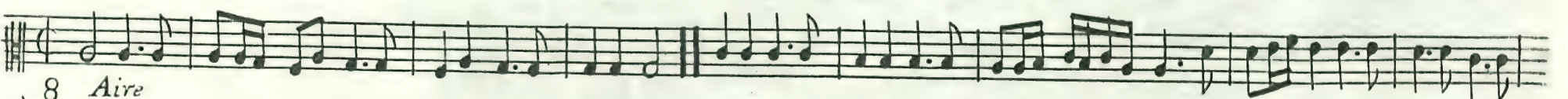
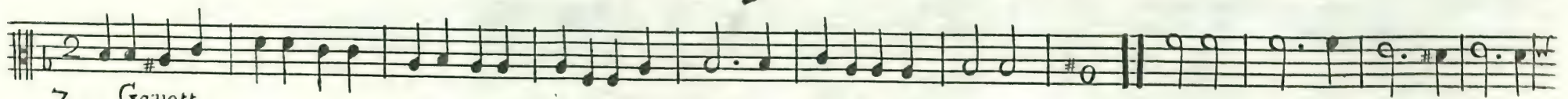
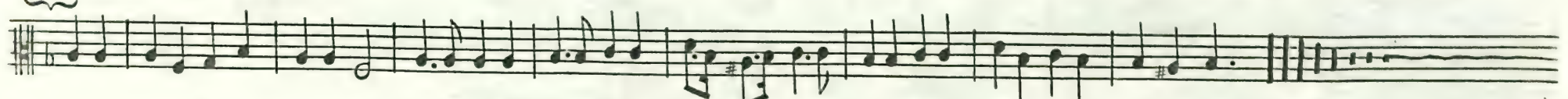
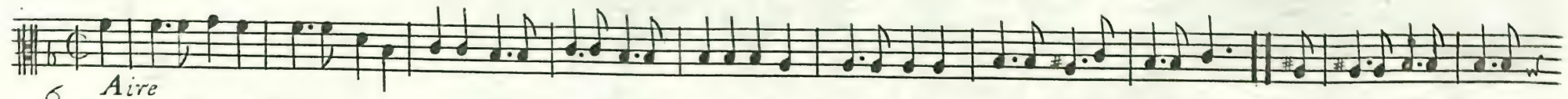
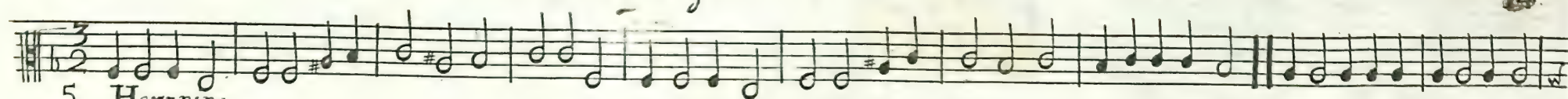
Minuett
3

March
4

[The text in this block is extremely faint and illegible, appearing to be several lines of handwritten or printed script.]

Tenor in the *Inconstant*

14



[The text on this page is extremely faint and illegible. It appears to be a list or index of items, possibly musical scores or manuscript entries, organized in columns. Some faint markings resembling musical staves or numbers are visible.]

OVERTURE

III

5

2 Trumpet Aire

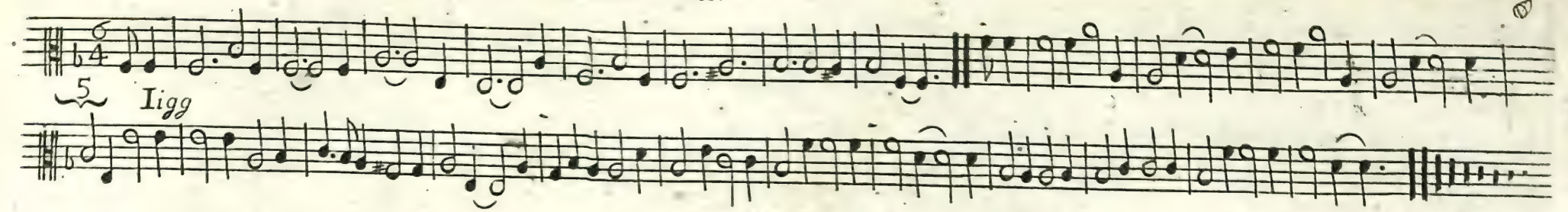
I 2

3 Minuett

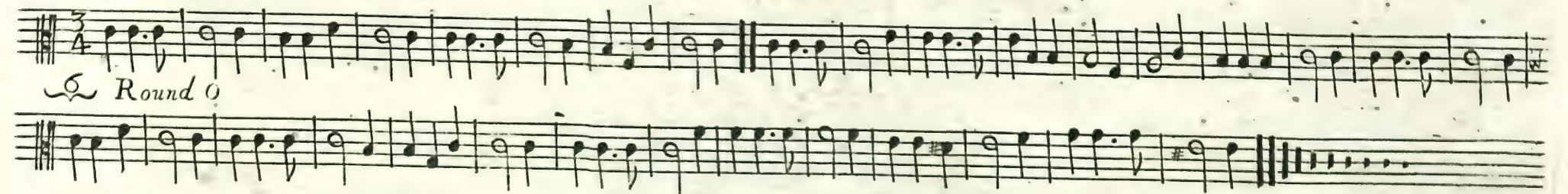
4 Aire

M^r I. Eccles Tenor

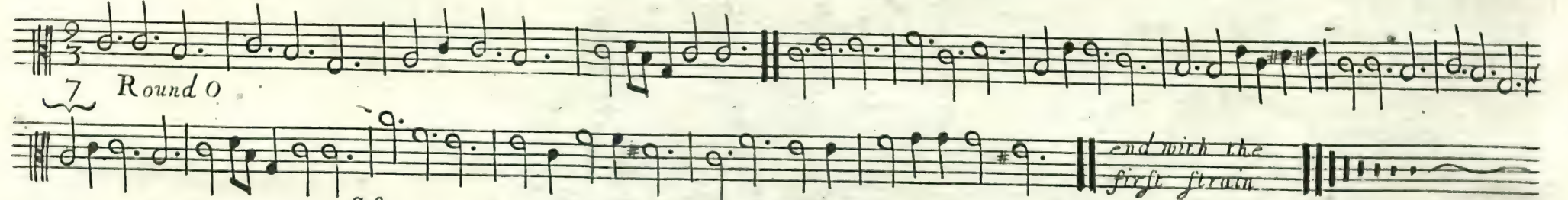
5 Iigg



6 Round O



7 Round O



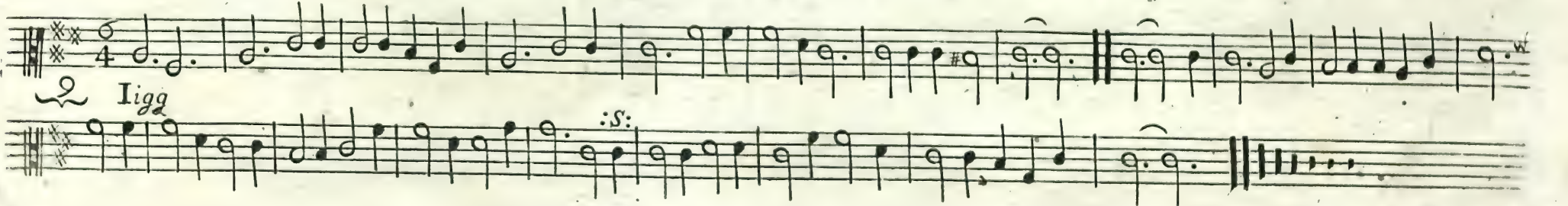
8 Aire

Soft Loud Soft



2 Iigg

Soft Loud



Mr D. Purcells Tenor in the Italian Conspiracy

31

13
rema
784

OVERTURE

2 Chaconne

3 Aire

Tenor in the Italian Conspiracy

Aire

4

5 Round 0

end with *f*
first strain

Aire

7 Boree

Aire

8 Slow

Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in approximately 12 horizontal lines across the page. The script is dense and difficult to decipher due to its cursive nature and the age of the document. The paper shows signs of aging, including discoloration and some staining.

M^r D. Purcells Tenor in the Faithfull Bride of Granada

33

OVERTURE

V

I *2*

2 *Aire*

[The text on this page is extremely faint and illegible due to the quality of the scan. It appears to be a continuous block of text, possibly a letter or a chapter section, spanning the width of the page.]

Tenor in the Faithfull Bride of Granada

10

34

3 *Aire*

This musical staff contains the notation for the third piece, 'Aire'. It begins with a treble clef and a common time signature 'C'. The melody is written in a single line with various note values including eighth and sixteenth notes. A repeat sign is present in the middle of the staff.

This is the second line of the musical staff for the third piece, 'Aire', continuing the melody from the first line.

4 *Minuett*

This musical staff contains the notation for the fourth piece, 'Minuett'. It begins with a treble clef and a common time signature 'C'. The melody is written in a single line with various note values including eighth and sixteenth notes. A repeat sign is present in the middle of the staff.

This is the second line of the musical staff for the fourth piece, 'Minuett', continuing the melody from the first line.

5 *Roundo*

This musical staff contains the notation for the fifth piece, 'Roundo'. It begins with a treble clef and a common time signature 'C'. The melody is written in a single line with various note values including eighth and sixteenth notes. A repeat sign is present in the middle of the staff.

This is the second line of the musical staff for the fifth piece, 'Roundo', continuing the melody from the first line.

6 *Iigg*

This musical staff contains the notation for the sixth piece, 'Iigg'. It begins with a treble clef and a common time signature 'C'. The melody is written in a single line with various note values including eighth and sixteenth notes. A repeat sign is present in the middle of the staff.

This is the second line of the musical staff for the sixth piece, 'Iigg', continuing the melody from the first line.

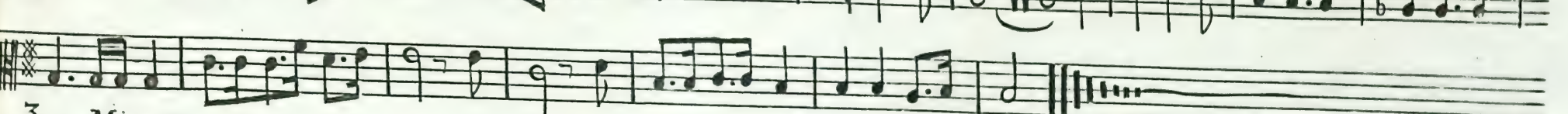
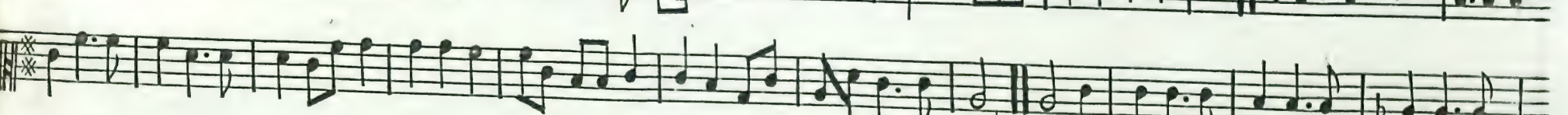
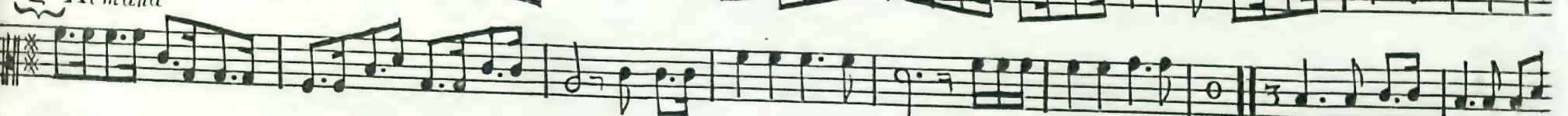
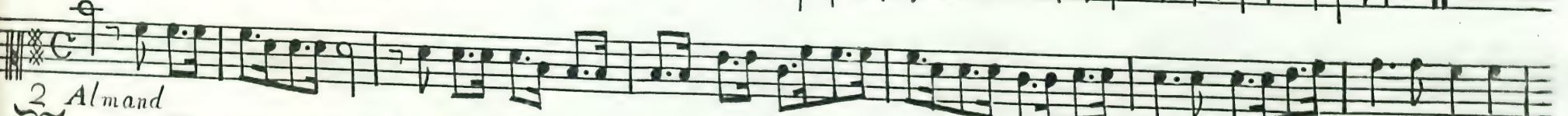
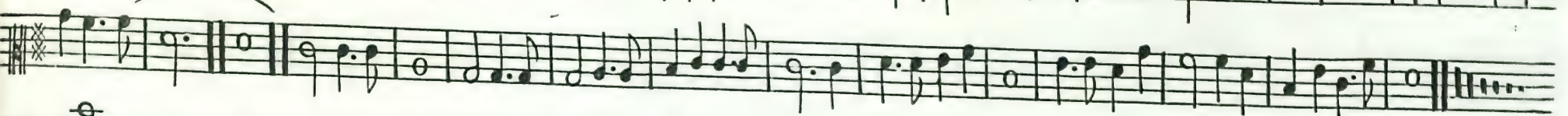
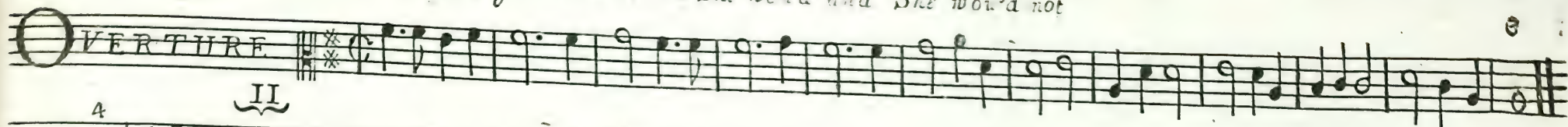
7 *Aire*

This musical staff contains the notation for the seventh piece, 'Aire'. It begins with a treble clef and a common time signature 'C'. The melody is written in a single line with various note values including eighth and sixteenth notes. A repeat sign is present in the middle of the staff.

This is the second line of the musical staff for the seventh piece, 'Aire', continuing the melody from the first line.

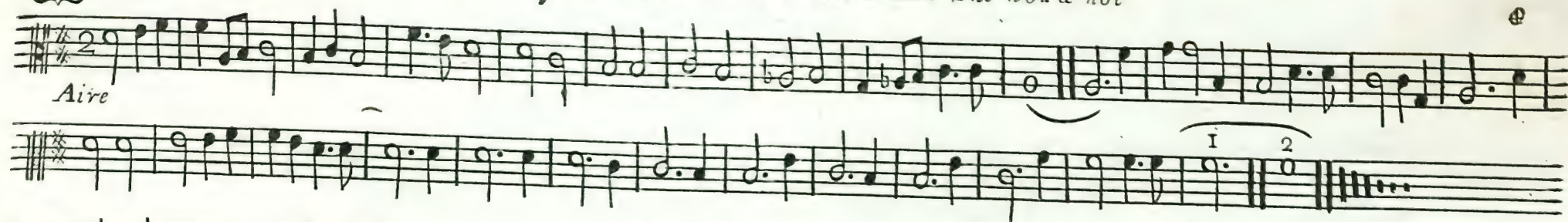
Mr Peasables Tenor in *She would and She would not*

35

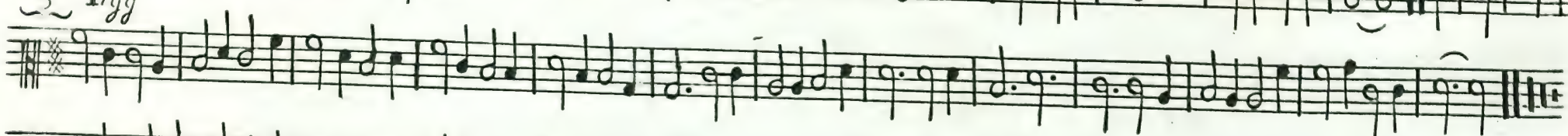


Mr Peafables Tenor in She wou'd and She wou'd not

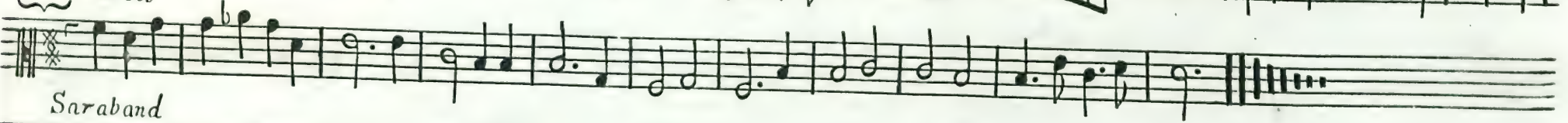
4



5 Jigg



6 Gavott



Saraband



7



8 Corrant



[The text on this page is extremely faint and illegible. It appears to be a list or a series of entries, possibly in a ledger or account book, with some lines starting with numbers or letters.]

M^r Crofts Tenor in the twinn Rivalls

37

16
rema
7097

OVERTURE III

The musical score is written on ten staves. The first staff begins with a large 'O' for 'OVERTURE' and a Roman numeral 'III'. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes. A double bar line appears after the fourth staff, followed by a key signature change to one flat (B-flat) and a tempo marking 'S'low'. The music continues on the fifth staff, which also includes a time signature change to 6/8 and a tempo marking 'Allegro'. The score concludes with a final double bar line and a wavy line indicating the end of the piece.

Handwritten musical score on ten staves. The notation is dense and appears to be a form of early musical notation, possibly from a manuscript. The ink is dark and the paper shows signs of age and wear.

Allmand

Tenor in the twinn Rivalls

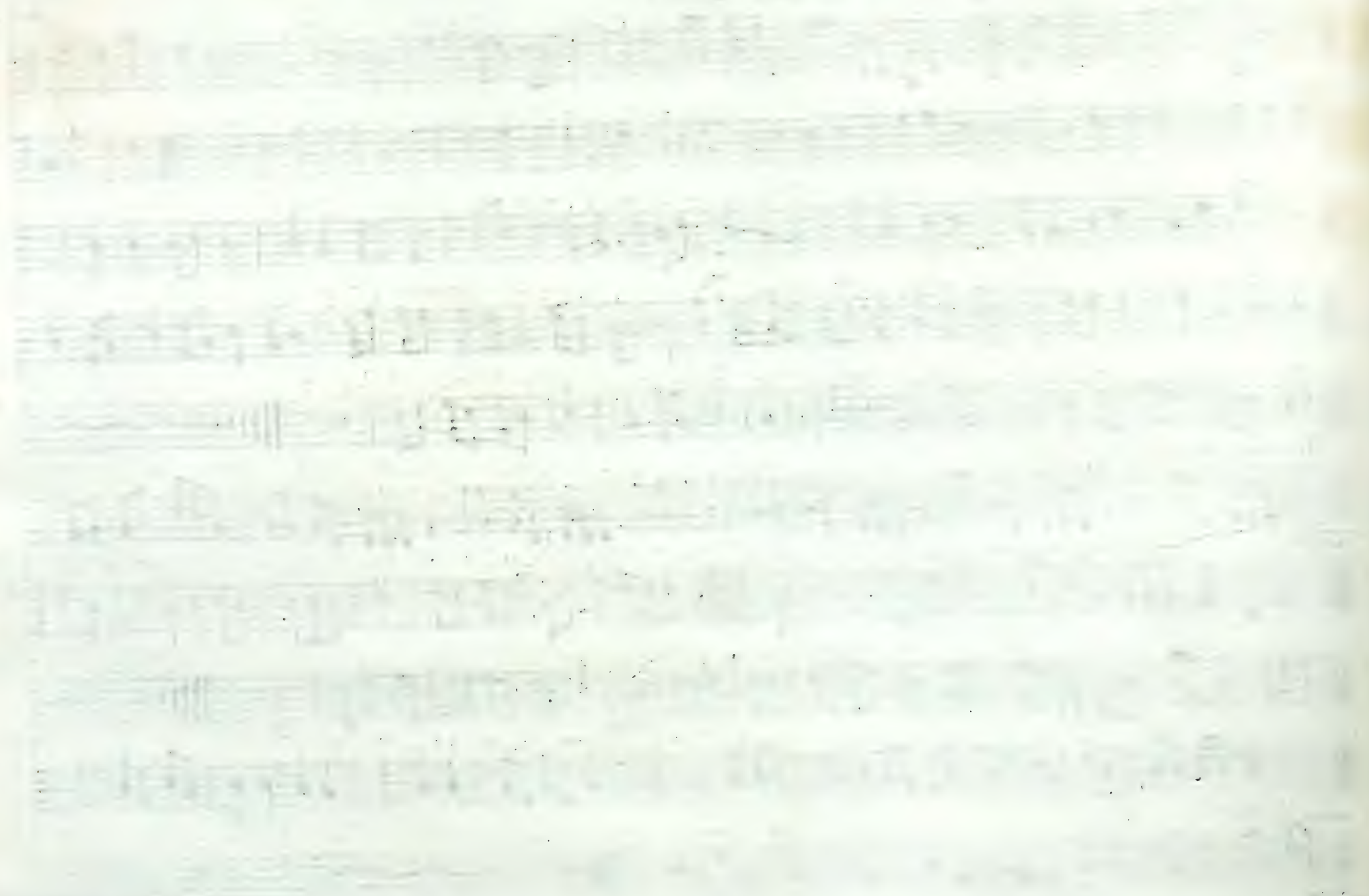
A musical score for a tenor part, consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). A bracket with the number '2' is placed below the first two measures. The notation includes various note values, rests, and bar lines. The fifth staff ends with a double bar line and a wavy line indicating a continuation or end of a phrase.

Trumpet Aire

A musical score for a trumpet part, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A bracket with the number '3' is placed below the first three measures. The notation includes various note values, rests, and bar lines. The third staff ends with a double bar line and a wavy line indicating a continuation or end of a phrase.

March

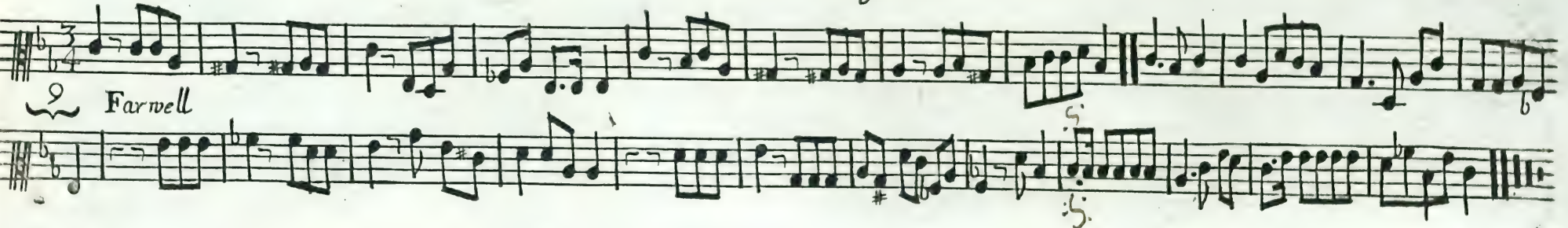
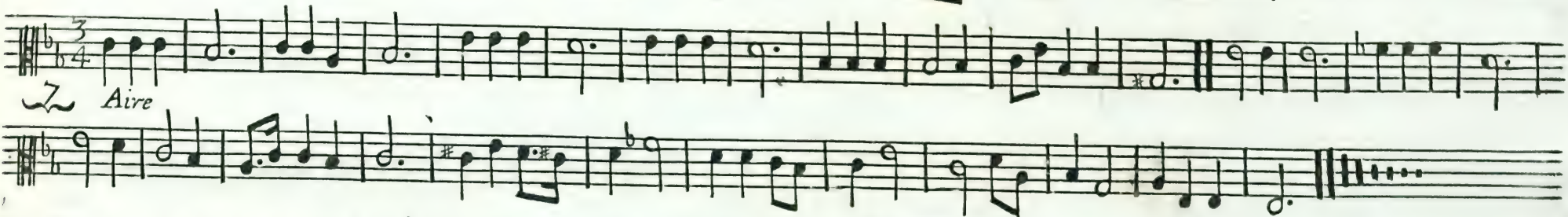
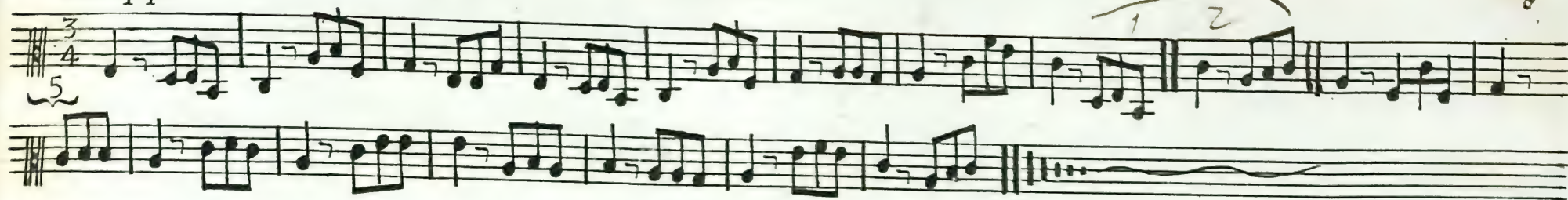
A musical score for a march, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A bracket with the number '4' is placed below the first four measures. The notation includes various note values, rests, and bar lines. The second staff ends with a double bar line and a wavy line indicating a continuation or end of a phrase.



Hornpipe

Tenor in the twinn Rivall

39



Handwritten text in a cursive script, likely a historical document or manuscript. The text is written in a dark ink on aged, slightly discolored paper. The script is dense and fills most of the page, with some lines appearing more prominent than others. The overall appearance is that of a historical record or a personal letter.

M^r Corbett's Tenor in the agreeable Disappointment

40

OVERTURE

V

Slow

2 *Allmand*

3 *Saraband*

4 *Minuett*

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

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198

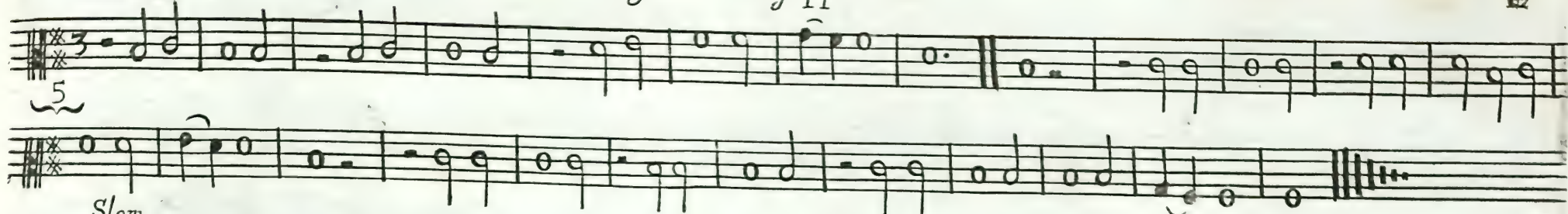
199

200

Tenor in the a greeable Disappointment

12

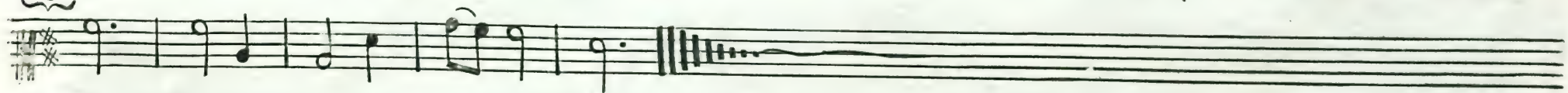
Corrant



Slow



Aire



March



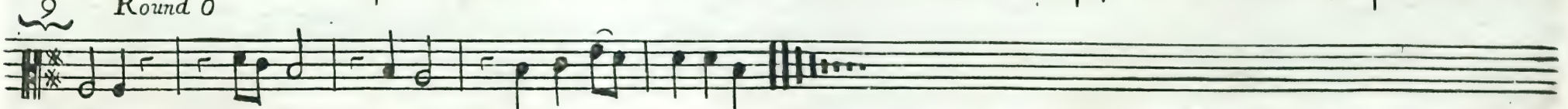
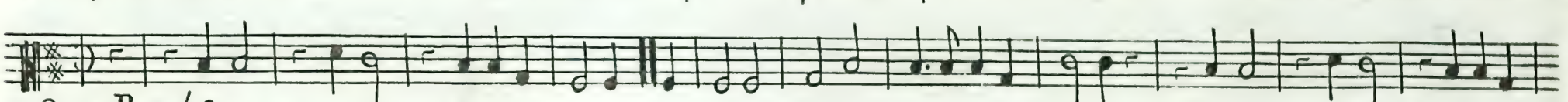
Slow



Aire



Round o



Handwritten text in a cursive script, likely a letter or document. The text is written on a single page and is mostly illegible due to extreme blurring. The script appears to be from the 18th or 19th century. The page is numbered '1' at the bottom center.

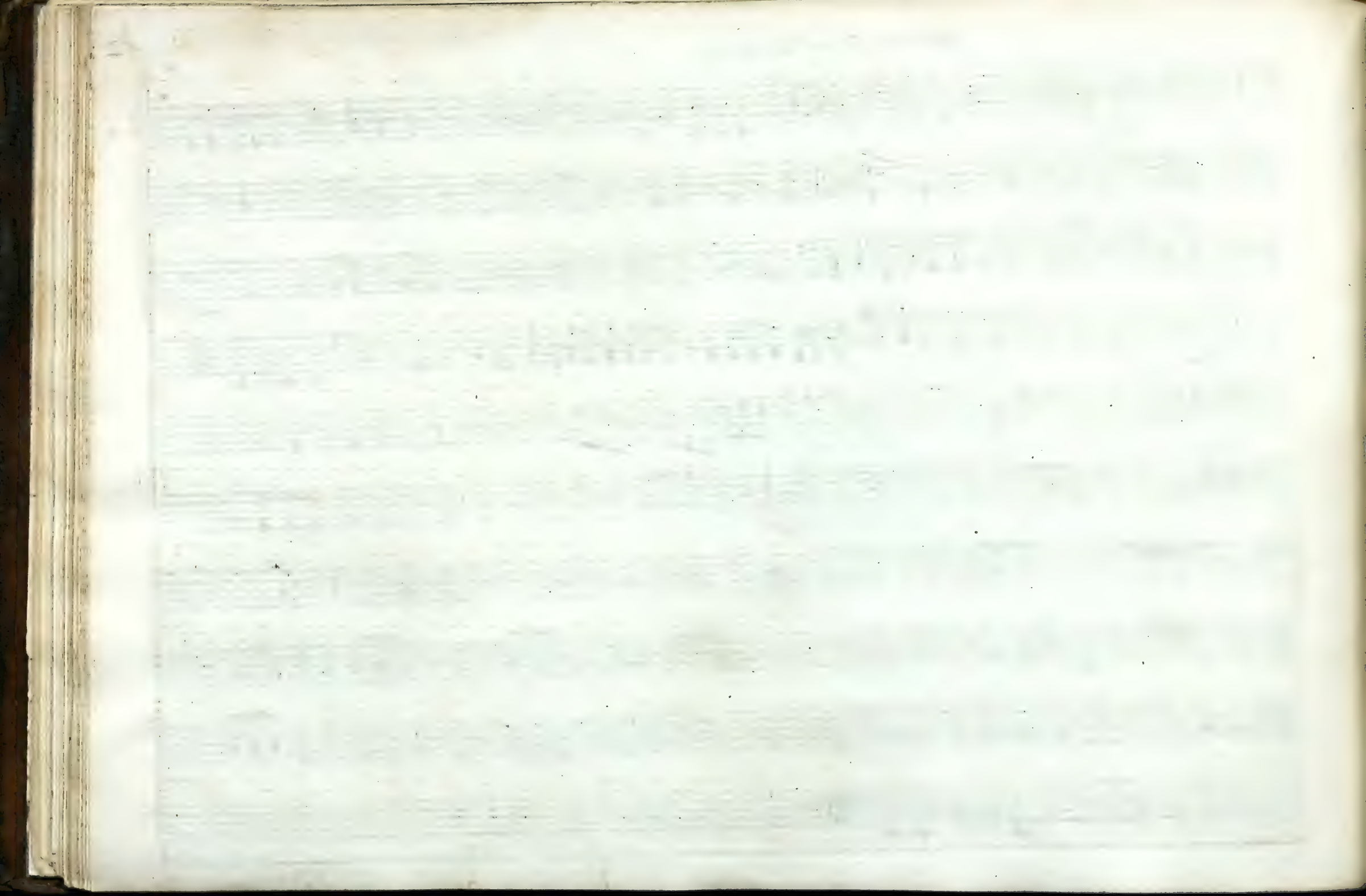
OVERTURE

IV

37

3

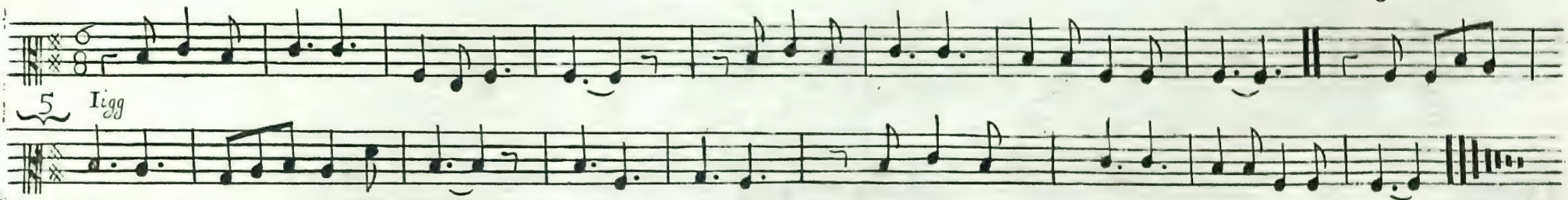
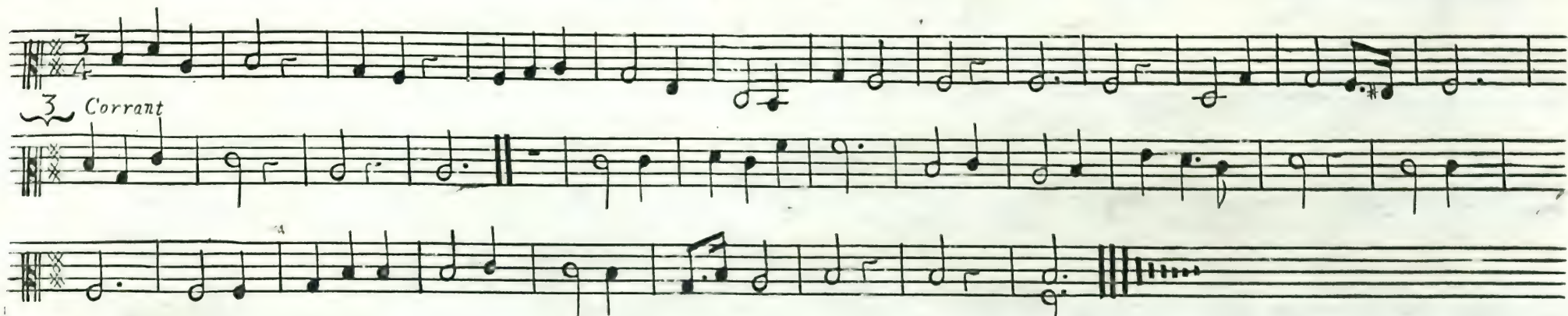
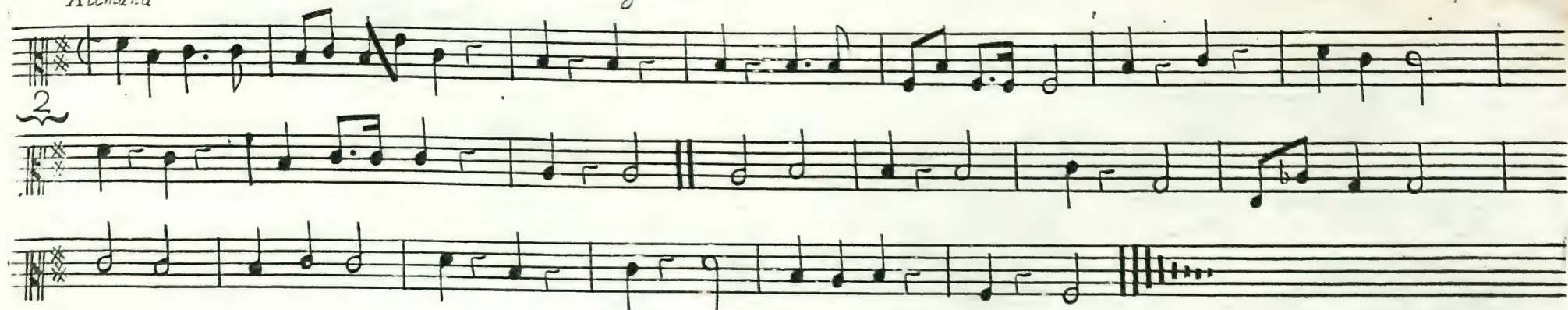
5



Allmand

Tenor in Tunbidg walks

9 93



[The text on this page is extremely faded and illegible. It appears to be a list or a series of entries, possibly containing names and dates, but the specific details cannot be discerned.]

Trumpett Aire

Tenor in Tunbridg walks

D 44

First system of musical notation for 'Trumpett Aire'. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes. The second staff continues the melody. The third staff concludes the first system with a double bar line and a repeat sign.

Second system of musical notation for 'Round O'. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes. The second staff continues the melody. The third staff concludes the second system with a double bar line and a repeat sign.

Third system of musical notation for 'Round O'. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes. The second staff continues the melody. The third staff concludes the third system with a double bar line and a repeat sign.

Fourth system of musical notation for 'Minuett'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and concludes the fourth system with a double bar line and a repeat sign.

Handwritten text, likely a musical score or manuscript, spanning the page. The text is extremely faded and illegible.

M^r Corbets Tenor in the Comedy call'd As you find it

75^a

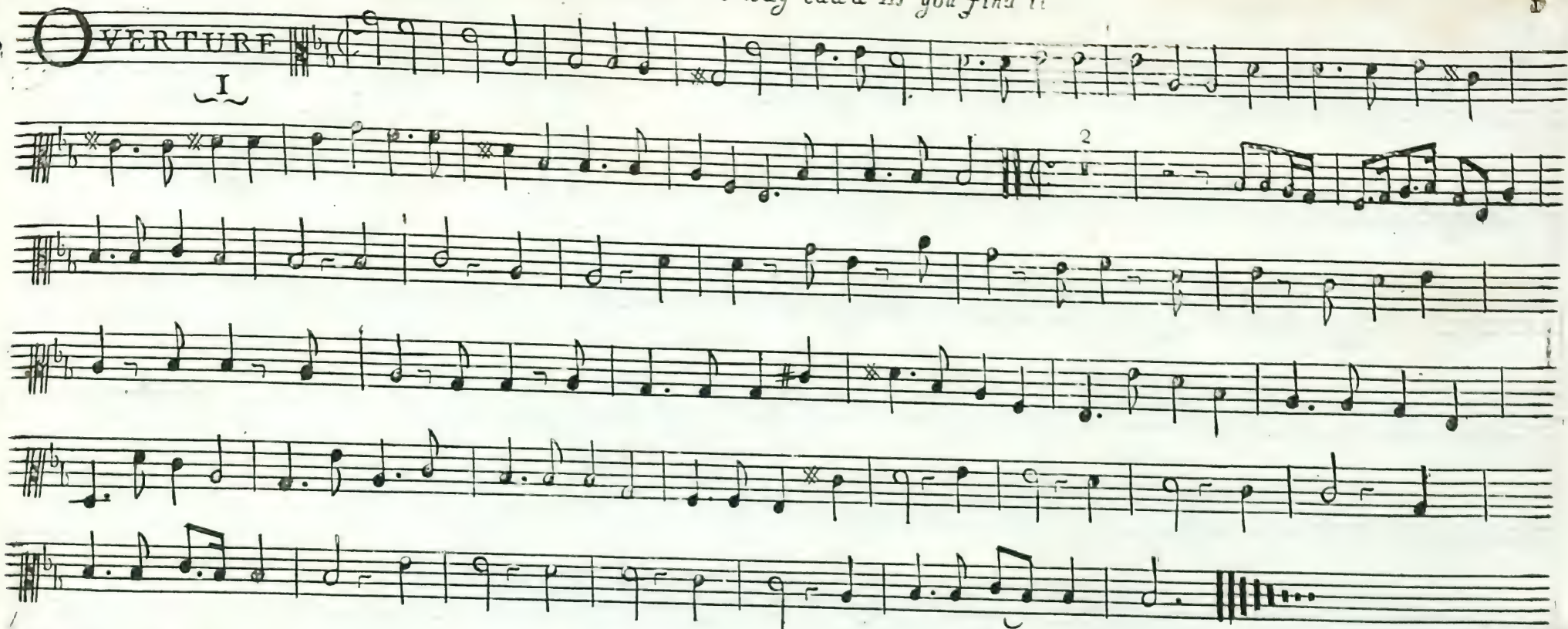
19

rema

7128

OVERTURE

I

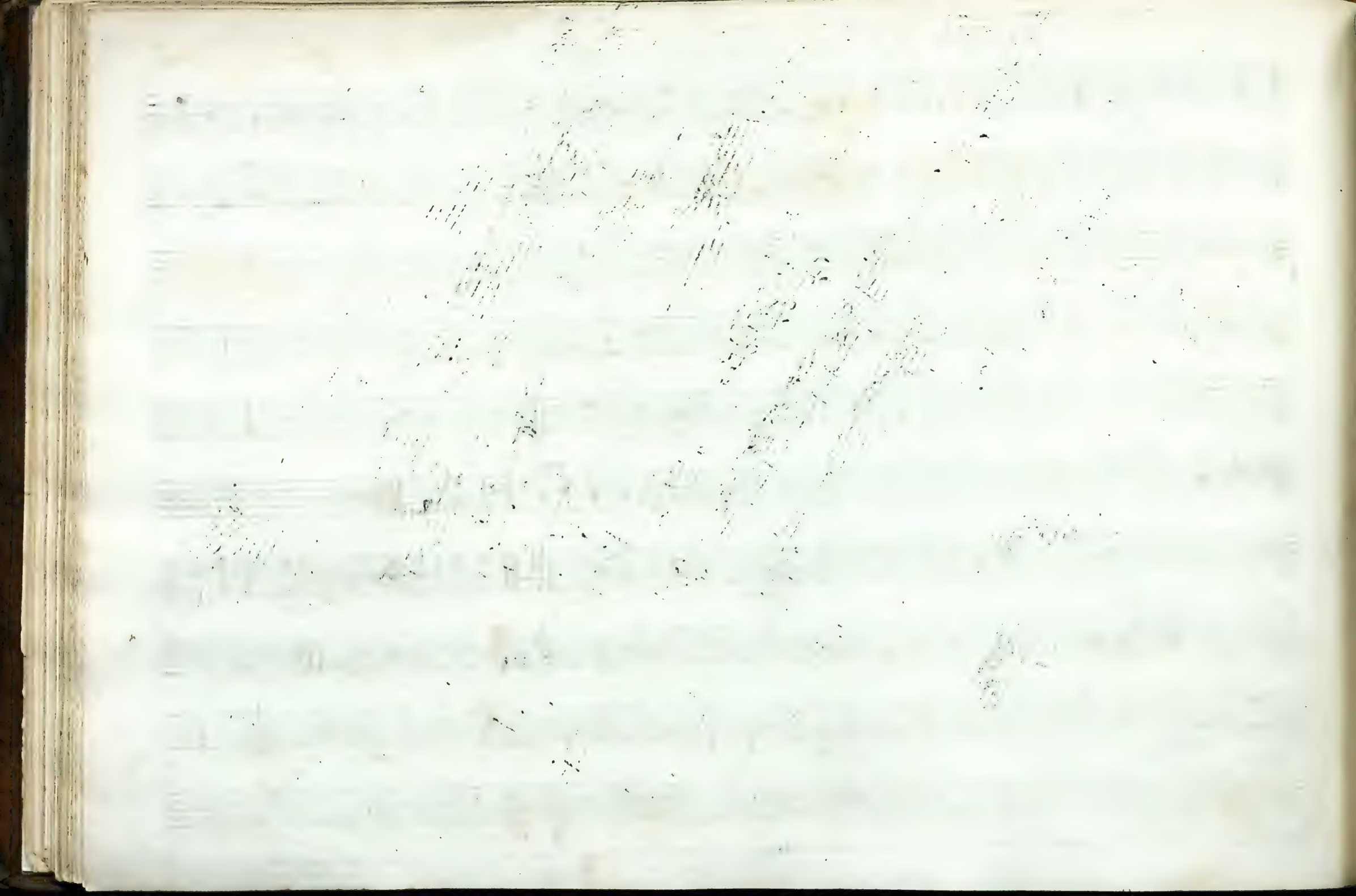


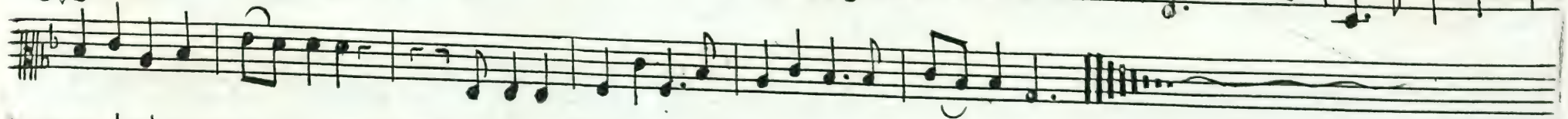
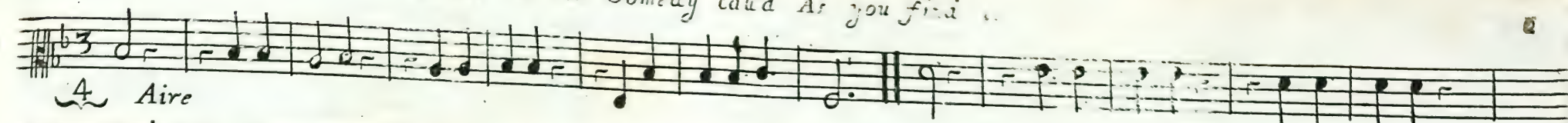
2 Aire

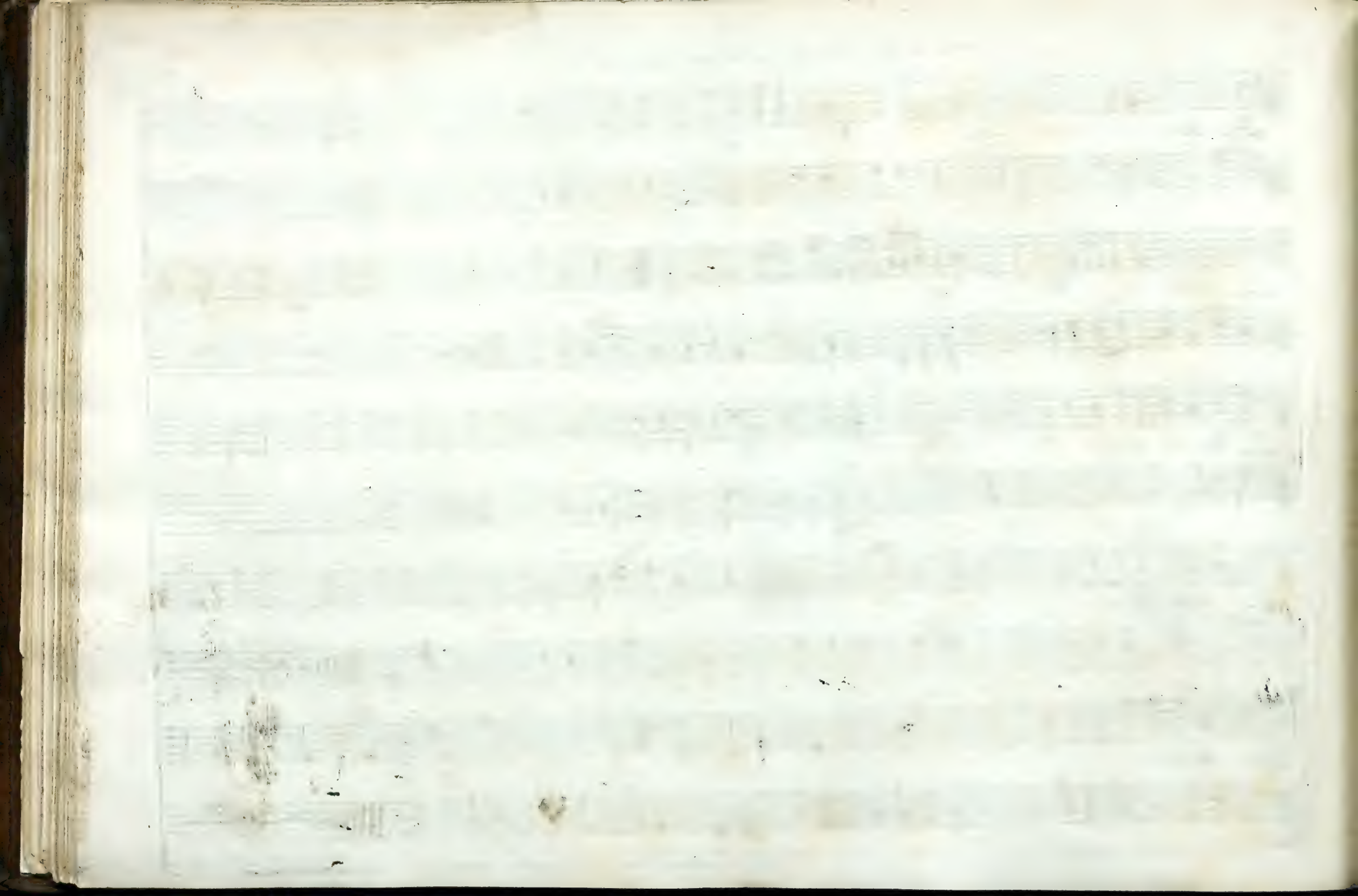


3 Hornpipe

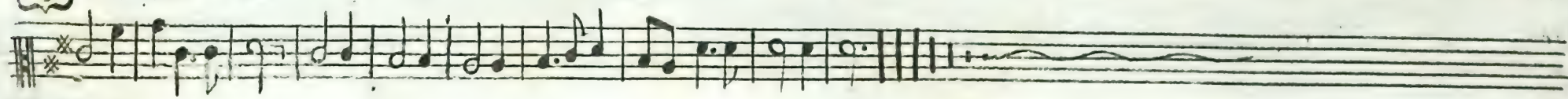
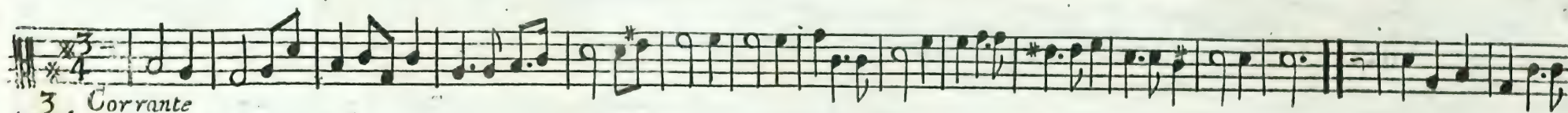
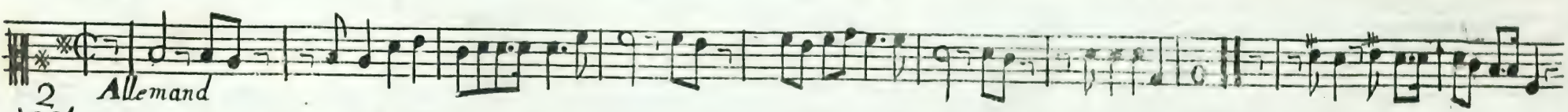
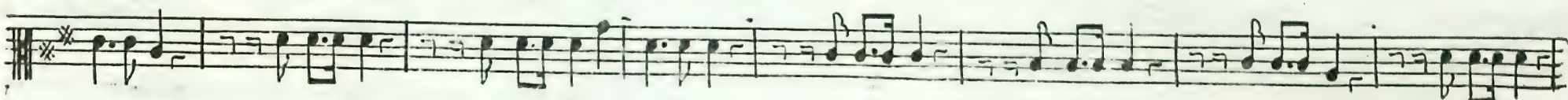
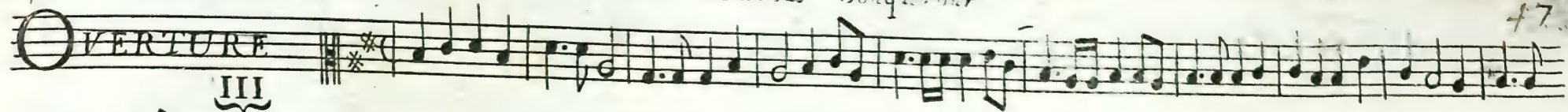




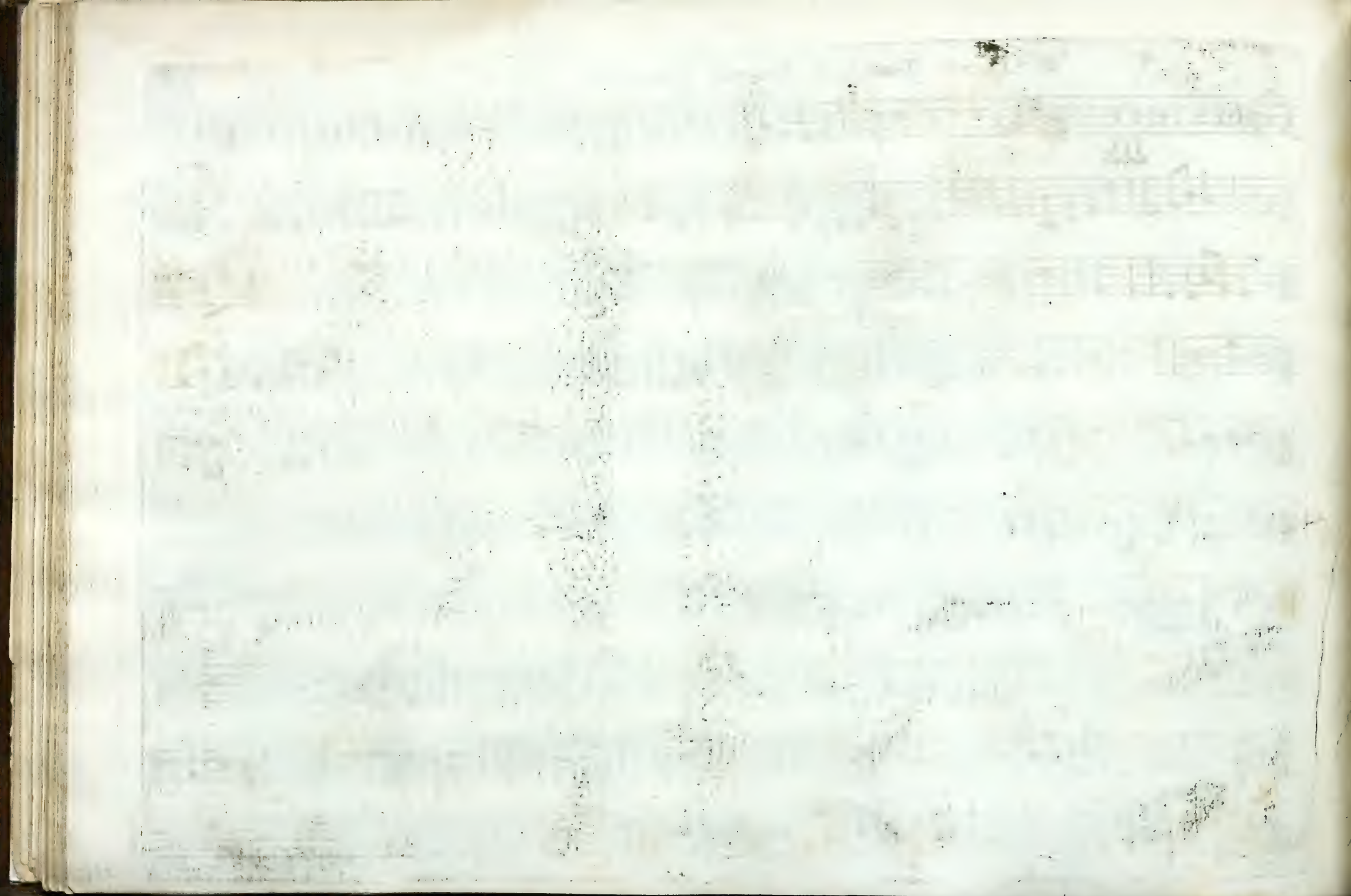




M^r. Barrett's Tenor in the Generous Conquerour



47
20
roma
7117



4. *Aire*

Mr. Barrett's Tenor in the Generous Conquerour.

48

5. *Igg*

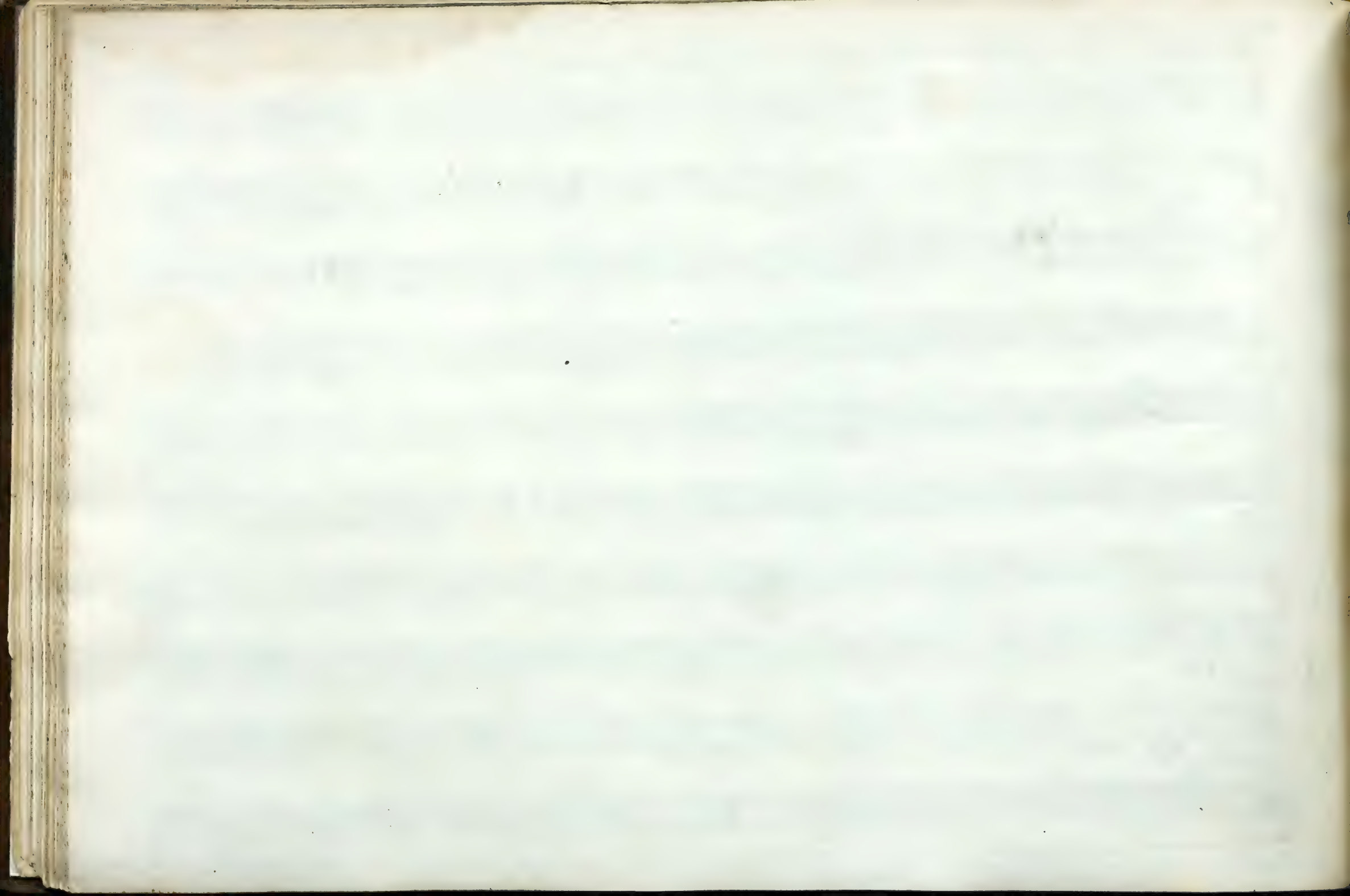
6. *Aire*

7. *Saraband* #

8. *Aire*

2. *Slow Aire*

Handwritten musical score for tenor voice, featuring eight numbered pieces: 4. Aire, 5. Igg, 6. Aire, 7. Saraband, 8. Aire, and 2. Slow Aire. The notation includes treble clefs, key signatures (one sharp), and various time signatures (C, 3/4, 3/8, 4/4). Each piece is written on a single staff with a repeat sign and a wavy line indicating the end. The paper is aged and slightly discolored.



M^r Corbets Tenor in Hen^r the Fourth

49

OVERTURE

II

Handwritten musical notation for the Overture, measures 1 through 10. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Slow' and the time signature is 3/4. The music features a series of eighth and sixteenth notes, with a fermata at the end of measure 10.

2 Prelude

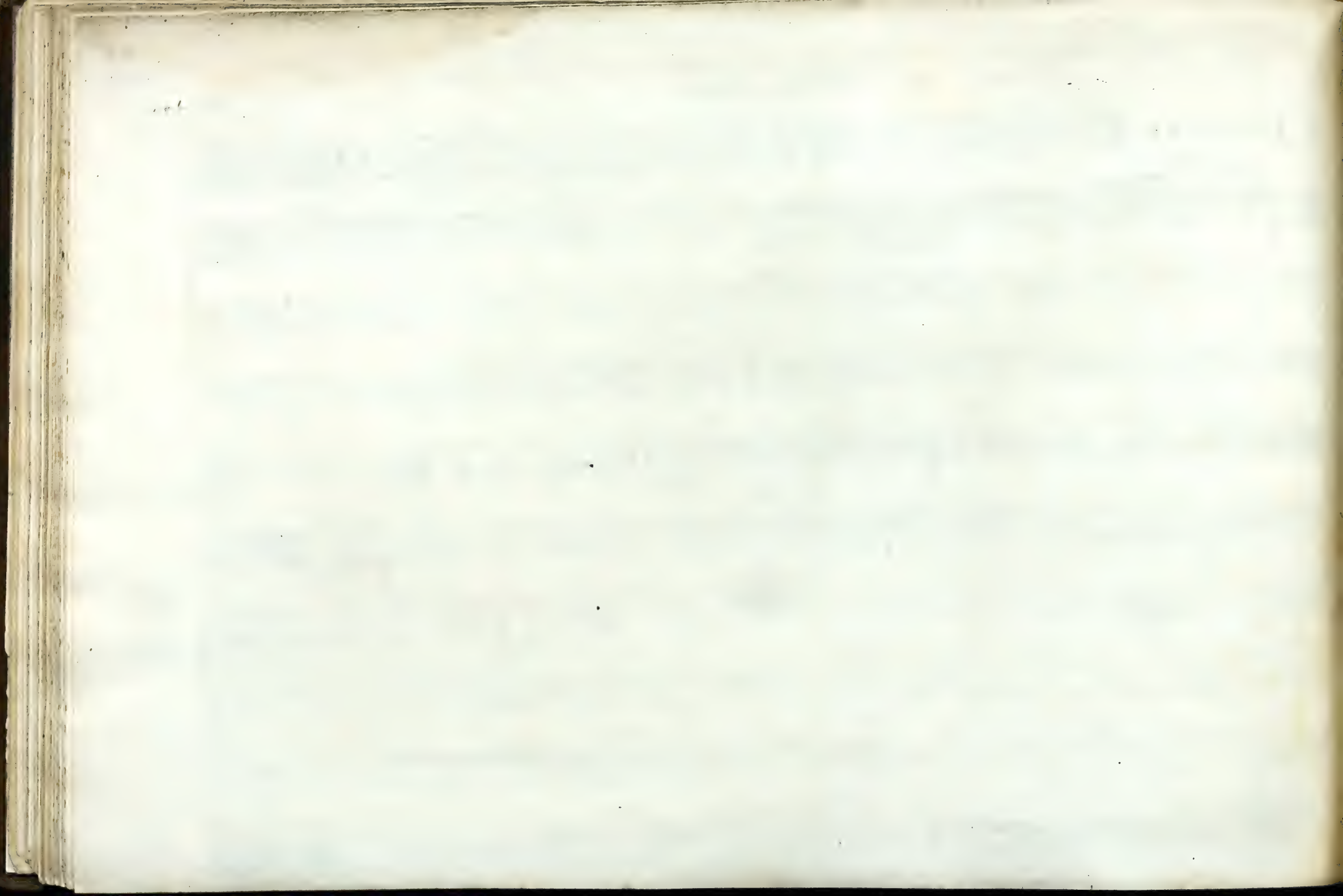
Handwritten musical notation for the Prelude, measures 1 through 8. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Slow' and the time signature is 3/4. The music features a series of eighth and sixteenth notes, with a fermata at the end of measure 8.

3 Gavot

Handwritten musical notation for the Gavot, measures 1 through 8. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Slow' and the time signature is 3/4. The music features a series of eighth and sixteenth notes, with a fermata at the end of measure 8.

4 Air

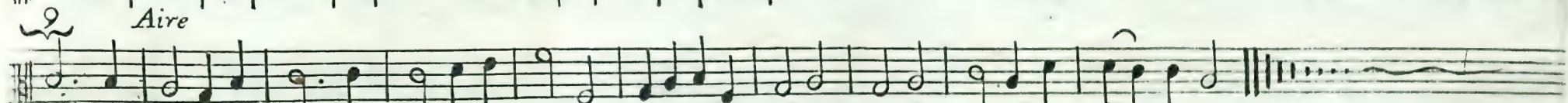
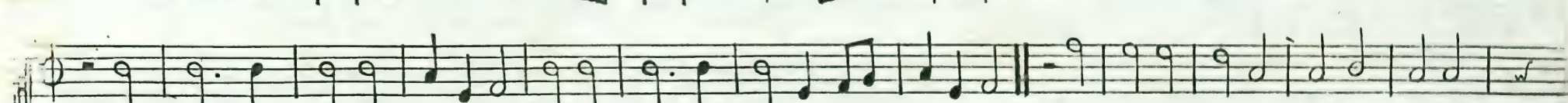
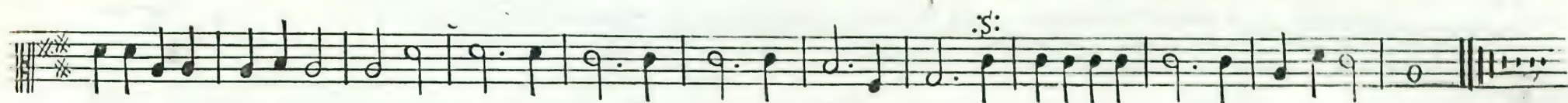
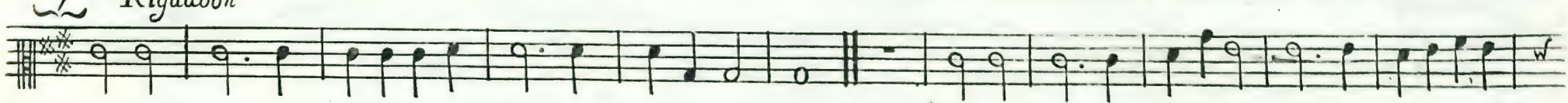
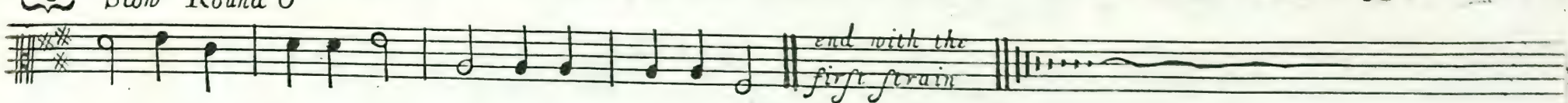
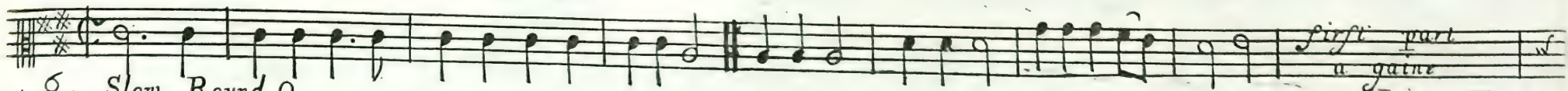
Handwritten musical notation for the Air, measures 1 through 8. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Slow' and the time signature is 3/4. The music features a series of eighth and sixteenth notes, with a fermata at the end of measure 8.



5 Minuet

M^r Corbett's Tenor in Hen^r the Fourth

50



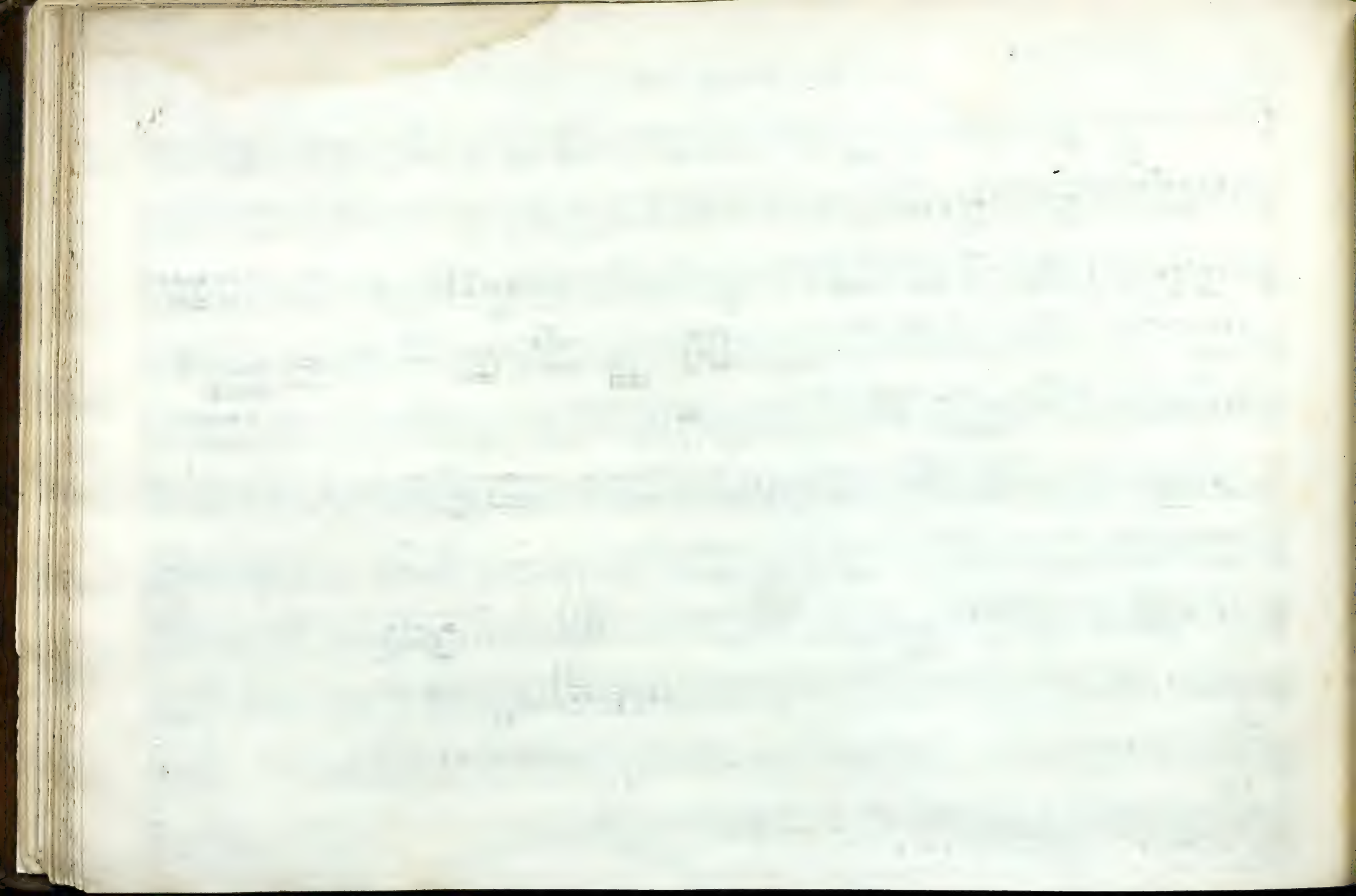
1. 第一節 總論
一、本國之地理環境
二、本國之政治制度
三、本國之經濟狀況
四、本國之社會風俗
五、本國之文化藝術
六、本國之對外關係
七、本國之未來展望

Tenor in Mary Queen of Scots

57

OVERTURE
IV

Handwritten musical score for Overture IV, Tenor in Mary Queen of Scots. The score consists of 11 staves of music. The first staff has a key signature of one sharp (F#) and a common time signature (C). The music is written in a tenor clef. The score includes various musical notations such as notes, rests, and accidentals. There are also some markings like '2' and '32' above the staves. The word 'Aire' is written below the 8th staff, and 'Tigg' is written below the 9th staff. The score ends with a double bar line and a wavy line indicating the end of the piece.



4 Saraband

Tenor in Mary Queen of Scots

3
14
Aire

2
5

Igg

8
Round o

7

Gavott

first part
a gain

end with
first part

8

Igg

2

Mr Croft's Tenor in the Comedy call'd the Lying Lover

OVERTURE
III

8

4

3

2

Hornpipe

3

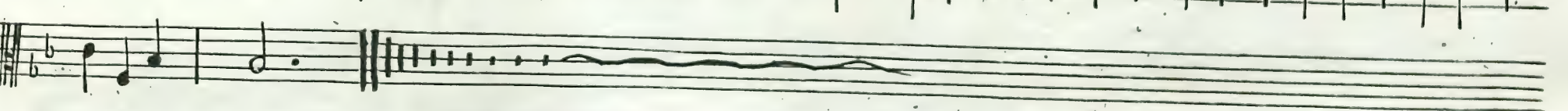
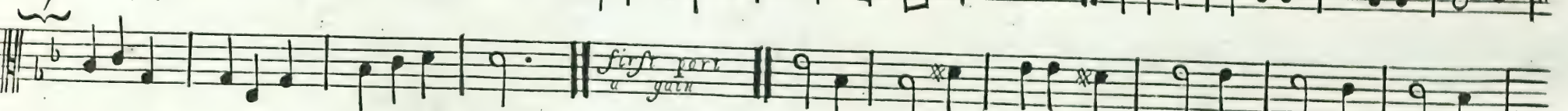
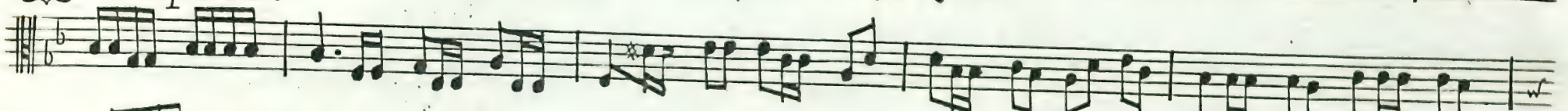
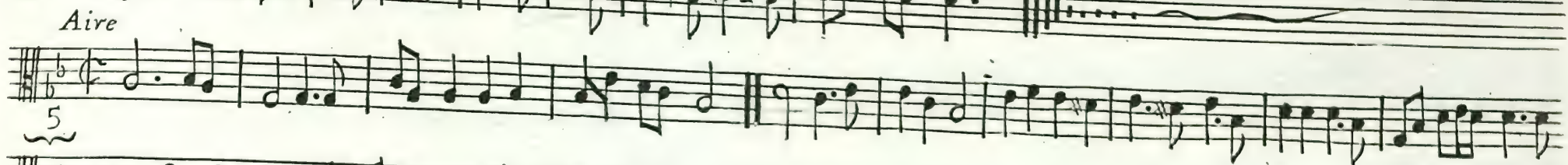
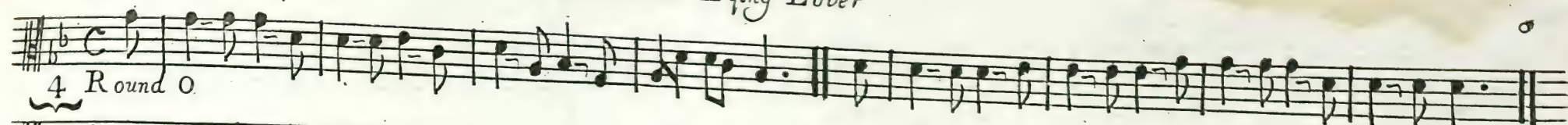
Aire

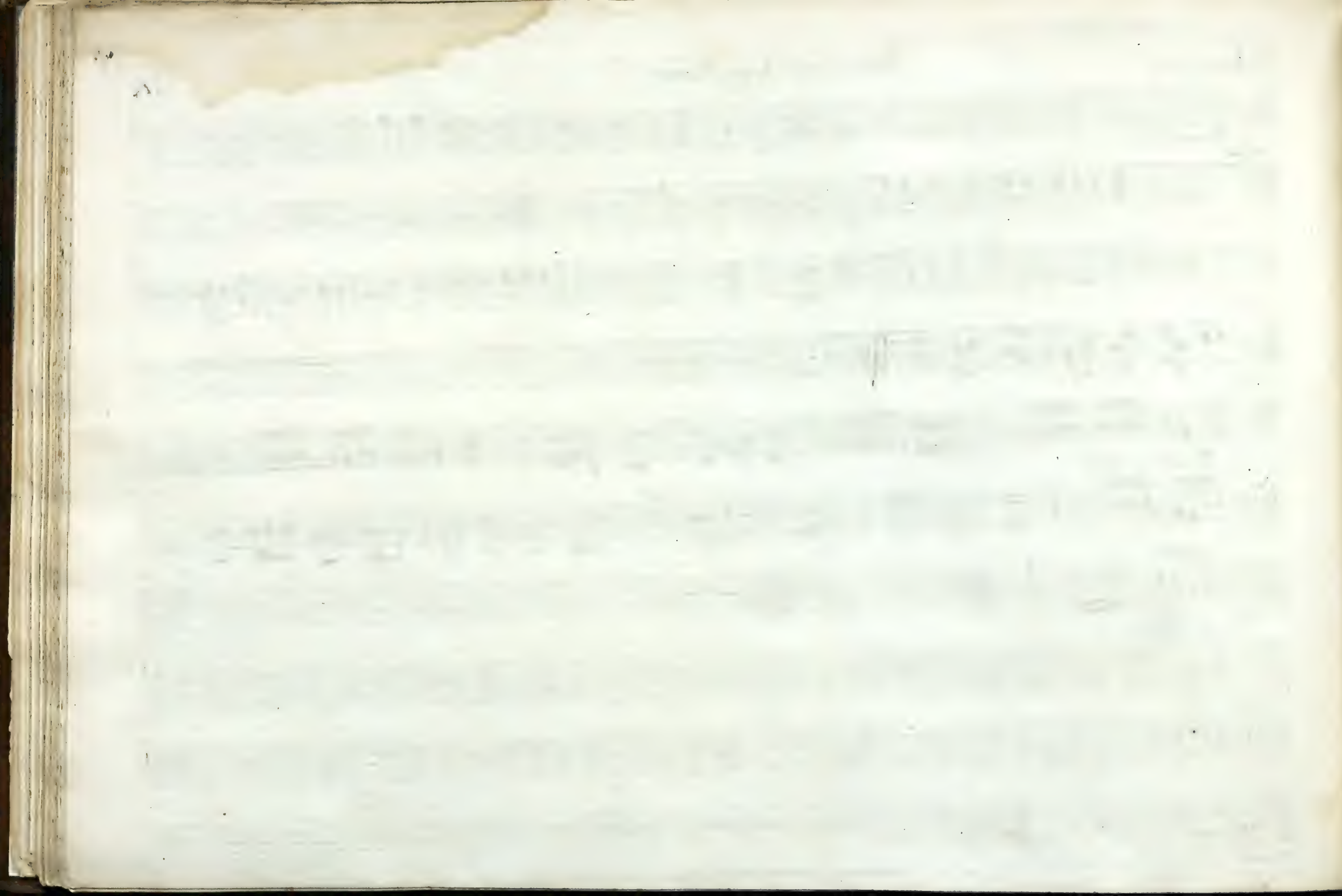
...the first of the year ...
...the second of the year ...
...the third of the year ...
...the fourth of the year ...
...the fifth of the year ...
...the sixth of the year ...
...the seventh of the year ...
...the eighth of the year ...
...the ninth of the year ...
...the tenth of the year ...
...the eleventh of the year ...
...the twelfth of the year ...
...the thirteenth of the year ...
...the fourteenth of the year ...
...the fifteenth of the year ...
...the sixteenth of the year ...
...the seventeenth of the year ...
...the eighteenth of the year ...
...the nineteenth of the year ...
...the twentieth of the year ...
...the twenty-first of the year ...
...the twenty-second of the year ...
...the twenty-third of the year ...
...the twenty-fourth of the year ...
...the twenty-fifth of the year ...
...the twenty-sixth of the year ...
...the twenty-seventh of the year ...
...the twenty-eighth of the year ...
...the twenty-ninth of the year ...
...the thirtieth of the year ...
...the thirty-first of the year ...
...the thirty-second of the year ...
...the thirty-third of the year ...
...the thirty-fourth of the year ...
...the thirty-fifth of the year ...
...the thirty-sixth of the year ...
...the thirty-seventh of the year ...
...the thirty-eighth of the year ...
...the thirty-ninth of the year ...
...the fortieth of the year ...
...the forty-first of the year ...
...the forty-second of the year ...
...the forty-third of the year ...
...the forty-fourth of the year ...
...the forty-fifth of the year ...
...the forty-sixth of the year ...
...the forty-seventh of the year ...
...the forty-eighth of the year ...
...the forty-ninth of the year ...
...the fiftieth of the year ...
...the fifty-first of the year ...
...the fifty-second of the year ...
...the fifty-third of the year ...
...the fifty-fourth of the year ...
...the fifty-fifth of the year ...
...the fifty-sixth of the year ...
...the fifty-seventh of the year ...
...the fifty-eighth of the year ...
...the fifty-ninth of the year ...
...the sixtieth of the year ...
...the sixty-first of the year ...
...the sixty-second of the year ...
...the sixty-third of the year ...
...the sixty-fourth of the year ...
...the sixty-fifth of the year ...
...the sixty-sixth of the year ...
...the sixty-seventh of the year ...
...the sixty-eighth of the year ...
...the sixty-ninth of the year ...
...the seventieth of the year ...
...the seventy-first of the year ...
...the seventy-second of the year ...
...the seventy-third of the year ...
...the seventy-fourth of the year ...
...the seventy-fifth of the year ...
...the seventy-sixth of the year ...
...the seventy-seventh of the year ...
...the seventy-eighth of the year ...
...the seventy-ninth of the year ...
...the eightieth of the year ...
...the eighty-first of the year ...
...the eighty-second of the year ...
...the eighty-third of the year ...
...the eighty-fourth of the year ...
...the eighty-fifth of the year ...
...the eighty-sixth of the year ...
...the eighty-seventh of the year ...
...the eighty-eighth of the year ...
...the eighty-ninth of the year ...
...the ninetieth of the year ...
...the ninety-first of the year ...
...the ninety-second of the year ...
...the ninety-third of the year ...
...the ninety-fourth of the year ...
...the ninety-fifth of the year ...
...the ninety-sixth of the year ...
...the ninety-seventh of the year ...
...the ninety-eighth of the year ...
...the ninety-ninth of the year ...
...the hundredth of the year ...

Slow Aire

Tenor in the Lying Lover

55

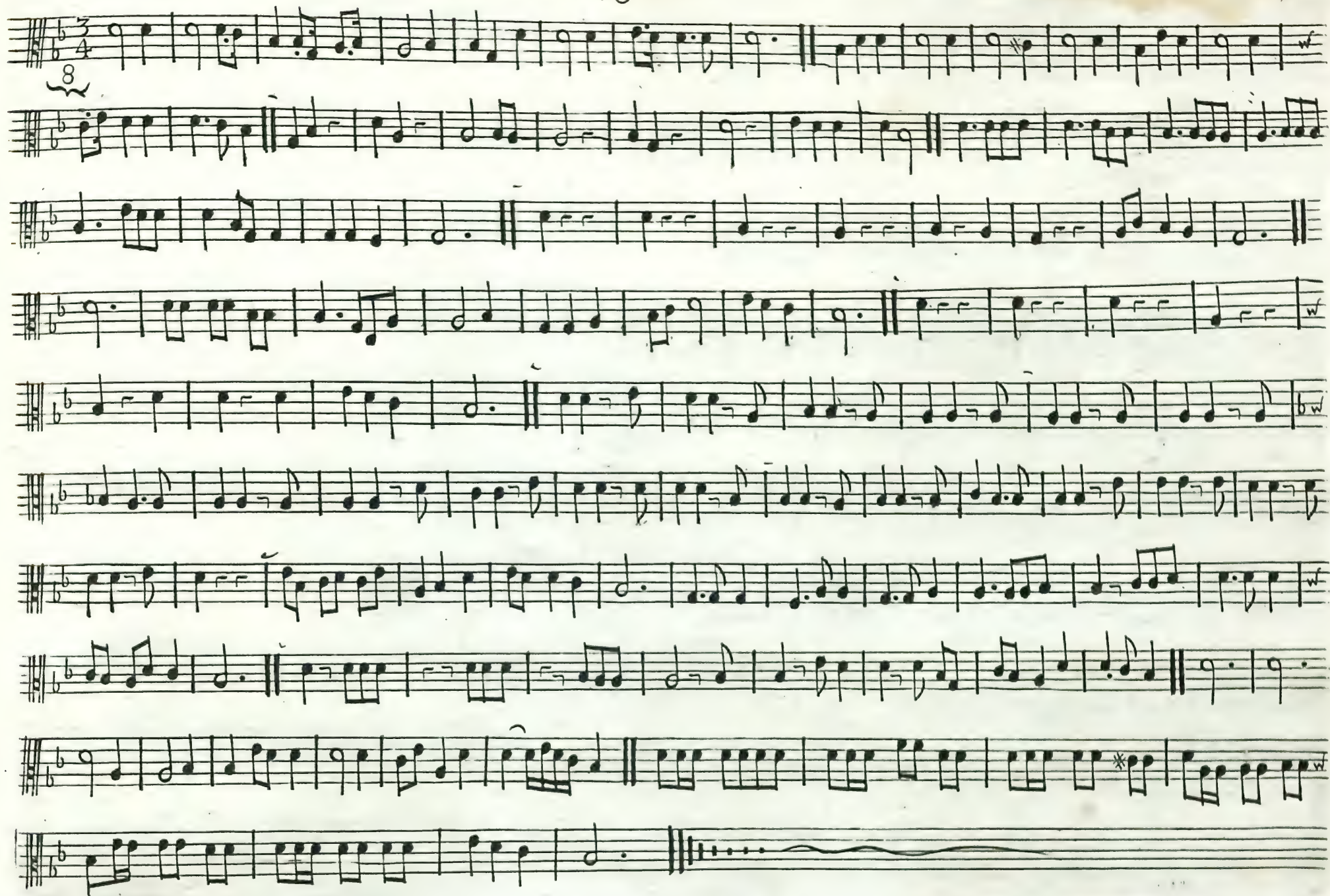




CHACONE

Tenor in the Lying Lover

567



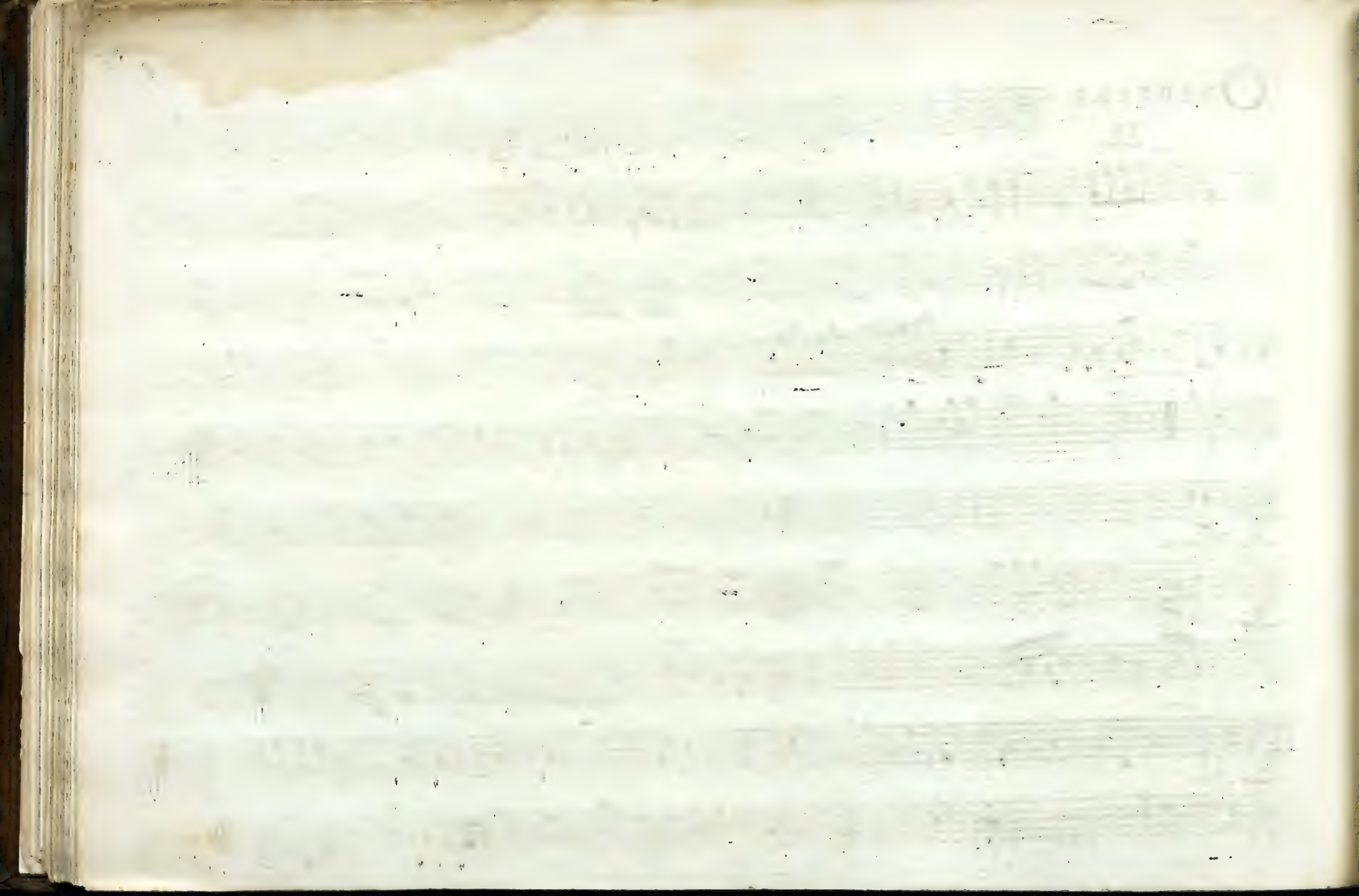
OVERTURE
IV

Handwritten musical score for Tenor in Abra Mule, Overture IV. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a tenor range. The second staff has a '3' above it, indicating a triplet. The third staff has a '1' and '2' above it, indicating first and second endings. The fourth staff has a '1' above it. The fifth staff has a '2' above it. The sixth staff has a '3' above it. The seventh staff has a '2' above it. The eighth staff has a '3' above it. The ninth staff has a '4' above it. The tenth staff has a '4' above it. The score ends with a double bar line and a repeat sign.

2 Minuett

3 Aire

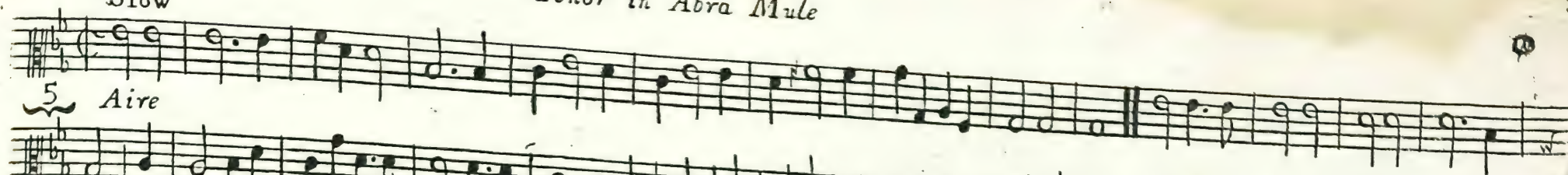
4 Aire



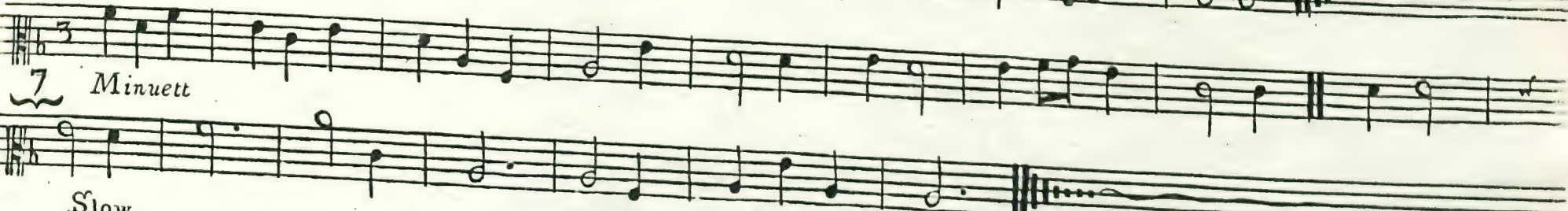
Tenor in Abra Mule

58

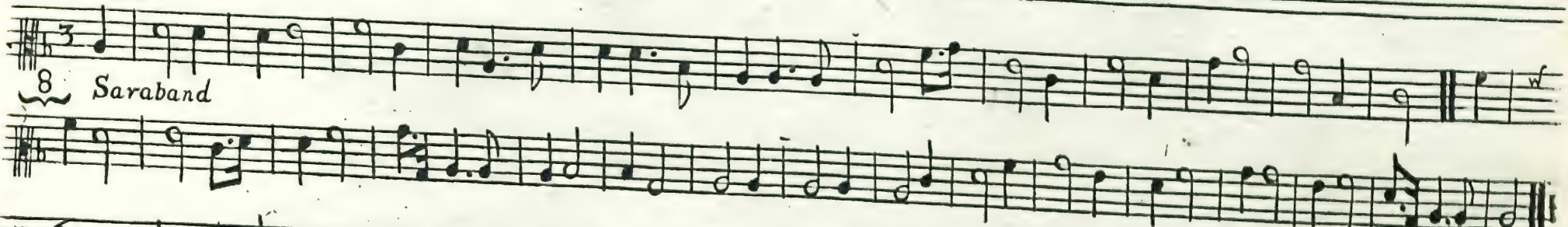
Slow



Slow



Slow



9 Iigg







1
G. W. C. C. C. C.



1
JUNE 1864



June 9th 1867



